

The Musical World.

PUBLISHED EVERY SATURDAY MORNING.

Terms of Subscription, per Annum, 16s.; Half-year, 8s.; Three Months, 4s.; (Stamped Copies 1s. per Quarter extra.) Payable in advance, to be forwarded by Money Order, to the Publishers, Myers & Co., 22, Tavistock-st., Covent Garden

No. 25.—VOL. XXXI.

SATURDAY, JUNE 18, 1853.

Price Fourpence.
Stamped Fivepence.

CONCERT OF MDLLE. CLAUSS.

THE brilliant and crowded audience which attended at Willis's Rooms, on Wednesday afternoon, could not fail to have been gratified by the programme which was set before them. The pretensions of Wilhelmina Clauss, as a pianist, need not be dwelt upon now. They are unanimously recognised to be of the highest order. The deficiencies in mechanism, upon which we have occasionally felt it our duty to comment, she has evidently resolved to vanquish; and already her progress in this very essential point is remarkable. For beauty of tone, and poesy of expression, Wilhelmina Clauss has few equals, no superior. She is always full of her author; and whether it be Handel, Beethoven, or Mendelssohn, she is interpreting, she gives the reading which best develops the peculiarities of the master. The programme of Wednesday was well fitted to test her capabilities; and her performance showed her talent to be universally applicable. Without further preamble, however, we subjoin the programme:—

- | | |
|--|--------------------------|
| Trio (No 2), in C minor, pianoforte, violin, and violoncello—Madlle. Clauss, Herr Molique, and Signor Piatti | .. Mendelssohn |
| Romanza, Signor Gardoni, (accompanied by the composer.) | .. M. Lévy. |
| Suite (No. 8), in F minor, from <i>Suites de Pièces</i> , pianoforte solo, Madlle. Clauss. | Handel. |
| Aria, (Niobe), Madame Pauline Viardot. | .. Pacini. |
| Grand Sonata (Op. 53), in C major, dedicated to Count de Walstein, Pianoforte Solo, Madlle. Clauss | .. Beethoven. |
| Romances, { "Le Petit mousse noir" | .. Cheret. |
| "Le Muletier de Calabre," | |
| Mons. Jules Lefort | .. V. Massé. |
| Mazurka, Madame Pauline Viardot | .. Chopin. |
| Selection of Morceaux, Pianoforte Solo, Madlle. Clauss | |
| 1. Presto leggiero—C sharp minor, from <i>Suites de Pièces</i> (Op. 24) | .. W. Sterndale Bennett. |
| 2. Andante—E flat, from <i>Lieder ohne Worte</i> (Book 6) | .. Mendelssohn. |
| 3. Rondo Brillant—E flat (Op. 62) | .. Weber. |
| Conductor, Mr. Frank Mori. | |

The trio of Mendelssohn may pass with a word of general commendation. It was very finely played; and Madlle. Clauss was lucky in being associated with such accomplished executives as Molique and Piatti. The movements were all taken at the proper speed; and in the *finale* we were pleased to find that Madlle. Clauss adopted the *allegro appassionato*, which Mendelssohn has indicated, instead of a slower *tempo*.

The 8th *suite* of Handel, which we never heard played in public before, was quite a treat. The *prelude* was given with the proper gravity—the *fugue* with point and firmness—the *allemande*, and *courante* with an indefinable grace, destitute of

affectation—and the *gigue* with a vivacity that left nothing to be desired. The pale girl, with the luxuriant hair—a very type of the German *ideal*—by the magic of her fingers, and the magnetism of her soul, brought vividly before us the mighty old musician, with his copious wig; while the tinkling harpsichord was realised in the special sharpness of the Erardian tone. The illusion was perfect, and the pleasure of the hearers ample and heartily expressed.

The gorgeous sonata of Beethoven was the culminating point of the concert; and, take it all in all, it was certainly the most complete and satisfactory performance we have ever heard from Madlle. Clauss. This alone is equivalent to affording it the highest praise. The sonata is the most brilliant, if not the most difficult, of the composer; but its beauties are as numberless as they are subtle. Not one, however, escaped the apprehension of the young pianist, whose fingers followed the indications of her spirit with the closeness and rapidity of faithful ministers. What one suggested the other realised—as quick as thought. The sonata created the greatest sensation; it was thoroughly appreciated by the audience, who, in the warmth of their applause, paid compliment to their own discernment. If we may be allowed to offer one objection, we should object to the time at which the *adagio molto* was taken. It was not *adagio molto*, but *andante*, at the slowest; and thus the composer's intention of making a strong contrast to the *allegro con brio*, and a resting-place between that and the *rondo*—a bridge, to pass from the *allegro* to the *allegretto*—was, in a great degree, frustrated. We said—"if we may be allowed to offer an objection, we should object," &c.; but, in the contemplation of so generally admirable a performance—in which the few defects were fairly drowned in the splendour of the beauties—such a licence is unallowable; and we shall not allow it to ourselves.

The selection of pieces was very interesting. Sterndale Bennett's *presto leggiero*, the most difficult of the six very difficult movements in the *Suite de Pièces*, requires fingers as elastic as india-rubber, and as strong as brass. The *lied* of Mendelssohn, loveliness itself, was, if possible, rendered lovelier still than loveliness, by the charming expression of the performer. The rondo of Weber (known here as *La Gaieté*),* is alternately elegant, *spirituel* and animated. The execution of the first and last was brilliant and energetic, but less mechanically perfect than the second.

Criticism apart—and little of that was demanded—Wilhelmina Clauss afforded her audience an intellectual treat

* Published by Wessel and Co.

such as they will not easily forget. Let her "go ahead," and nothing can arrest her progress towards the goal of perfection.

The vocal music must be briefly dismissed. Sig. Gardoni sang M. Lévy's air extremely well. It is a clever composition, and was well accompanied on the pianoforte by its composer. M. Jules Lefort is one of the most accomplished singers of French romances; and the two selected for this occasion were good in themselves, and calculated to display his talents to advantage. He was warmly applauded. Mad. Pauline Viardot Garcia's execution of two of the most popular pianoforte mazurkas of Chopin, in which she accompanied herself, was marvellous; and her vocalization in the *aria* of Pacini (from which Verdi has evidently borrowed the cavatina of Elvira, in *Ernani*) was that of a ready and accomplished singer.

Mr. Frank Mori was the conductor, and fulfilled the duties of his post to admiration.

A SKETCH OF THE LIFE OF JULLIEN.

(Continued from our last.)

"Tarquinius Priscus, the fifth King of Rome, was deified by some foolish eagle, who, report says, taking the hat off the King's head, flew round his chariot, and then replaced it." The chance was good for Tarquinius; and the eagle was not so foolish as report would make it. The Baconian translation of the *mythos*—had the great philosopher considered it important enough to insert in his *Wisdom of the Ancients*—would have been somewhat after this fashion:—"The Eagle was Popular Opinion, which first hovered round Tarquin, wavering and uncertain. The Hat was the wisdom under cover of which the King concealed his policy. The pate was the policy, which was also his crown. When the Eagle uncovered the head and saw the pate, he found the policy good, and flying round the chariot, replaced the hat from whence he took it. In plain language, popular opinion approved of the King's policy, and applauded the wisdom which urged him to conceal it from the vulgar eye." This would have been the Baconian explanation. It will be understood by some at a glance. To others we must be satisfied to address the apostrophe of Dante:—

"Voi ch'intendendo, il terzo
Ciel movete," &c.

No sooner had they returned to Sisteron than Antonio and his wife were anxious to show the boy to all their friends and acquaintances. They were justly proud of possessing a child so full of health and spirits, so big and strong for his years, and so precocious in his apprehension of the meaning of everything that came within scope of his observation. Little Jullien was enchanted with his new abode. Though rude, and somewhat boisterous in his manners, the goodness of his disposition and the hearty equanimity of his temper afforded reasonable evidence that he would become a veritable "*bon enfant*." It

was visible in his face, which wore a smile even through his childish tears, like the sun in an April shower. He liked to kiss, and be kissed by, his father's associates—especially the excellent curate, to whom he took a violent liking, and who returned it with an affection nothing short of paternal. The mother was as proud as a pea-hen of her little prodigy. But the father—the father before all—was happy: he had founded so many projects, concentrated so many hopes, and built so many airy castles, the substantiation of which rested wholly upon that infantine head!

Conscious, with all his talent and natural facility, that his own musical education had been in a great degree neglected, Antonio Jullien was determined that his son should not have to repent, in future days, of a similar disadvantage. "The musical education of my son Louis," he would exclaim to his friends, "shall be perfect. He shall play upon every instrument. He shall study and know thoroughly the works of all the great composers. I myself will teach him harmony and counterpoint; and when he is old enough, he shall go to Paris, and learn composition under the illustrious Cherubini. I have no doubt he will at once obtain admission into the *Conservatoire*; and one day France shall recognise the name of my son—who knows?—Europe, perhaps—if not, indeed——" Here the fond parent would hesitate to utter, in words, the whole thought and wish of his heart. "Then," he would continue, after a pause, "then I shall die happy. I shall have obtained all for which I have solicited heaven. My life, my mission, will have been fully accomplished; since I shall have given to the world another apostle, to preach the gospel of harmony, and spread the influence of music—the art of arts—the art divine!—as it is believed to be by all its followers."

Thus would the excellent man and conscientious artist, in his moments of expansive confidence, give expression to the dreams which haunted him, night and day, about the son whom he idolised and doted on. The family would listen, with undivided faith, to the words that fell from his lips with the eloquence that always accompanies conviction; while the friends who augmented from day to day the little circle encouraged him, by their earnest assurances, to proceed. John Knox, when he preached the Covenant, by remote hill-sides, to a select number of the enemies of Mary Stuart, was not heard with more devout attention. True, Antonio, by his moral and religious life, no less than by his talents, and his zeal in performing the duties of his avocation, had acquired a degree of respect and esteem that amounted almost to veneration among the primitive and well-disposed inhabitants of Sisteron. But this was not all. His tongue was as the trumpet of a prophesy—persuasive as that of "Gandalen of the golden lips."

The aspirations of poor Antonio, however, were doomed to experience an awful shock. One day—desirous of testing the disposition of the child for music—he took up his violin, and began to play upon it. Astonishment and grief, when he perceived the effect produced by the sounds of the instrument,

may be well imagined. Instead of expressing delight at his father's performance, little Louis regarded the fiddle with unmistakable aversion, and began to cry, as if under the infliction of bodily pain. Antonio, in despair, ran his fingers over the keys of the pianoforte—then played some chords upon the organ—then tried the flute, the clarinet, the bassoon, the oboe, the shawm, the French horn, the horn with valves (just invented), in rapid alternation—the sound of each instrument seeming to inspire the child with increasing horror: until at last, hopeless and disappointed, the unhappy father lifted up his voice and sang with great energy, one of the wild national melodies of the district; upon which Louis was taken suddenly with a violent fit of convulsion, and lay upon the floor screaming and bellowing, till the neighbours, affrighted, ran to the house, imagining that some one was beating and ill-using the boy.

Then, and not till then, the parting words of Faustine, the eldest daughter of the *Chalet*—"Ha! Ha!—We forgot to tell you never to let any one sing, or play the flute, while the child is present; if you do, you will kill him!"—flashed across his memory. Antonio had paid no attention to the girl, in the hurry of his departure; but the sad reality of her warning now came upon him like a thunderbolt.

When, by dint of care and kindness, the child was tranquillised, Antonio would fain have persisted in his experiment; but the terror of little Louis was so apparent, that the mother interfered, and, for the moment, the urchin was left in peace.

The father, nevertheless, was not to be persuaded to abandon his darling project so easily. "This must not be—this shall not be!" he exclaimed. How to remedy it, was another matter. Meanwhile his whole thoughts were devoted to the disease—for disease it was, in the estimation of Antonio, who was not to be made to believe that a son of his could be possibly mal-organised for music—and scheme after scheme for its cure was alternately considered and rejected.

For some weeks afterwards, while Antonio was giving his lessons, the child was kept in a room out of hearing. Convinced that the antipathy to musical sounds which his son had exhibited was the temporary result of some accidental circumstance, removable by careful treatment, Antonio brooded and brooded, until he finally pitched upon a plan, which he thought might answer the purpose. One day, when the mother was absent, he resolved and determined to venture on a trial. "With a little firmness," he said to himself, "I shall be able to force the boy to listen to music; and once used to the sounds, his aversion will be gradually dissipated." Unmoved by tears and cries, Antonio continued to sing, and play upon one instrument after another, in a room where he had shut himself up with the child. At first little Louis tried to open the door and escape; but the door was locked, and the key taken away. Finding he could not get out, the boy went down upon his knees, and begged his father to desist. Again disappointed, he burst into tears; and, as the music proceeded, his sobs were accompanied by cries so piercing, that

he foamed at the mouth; and the father, at length really frightened, was compelled to desist, however much against his will.

The child became so ill that, fearing the result, Antonio sent for a medical man. The worthy leech was loud in condemnation of the plan which the father had adopted, and declared that the child was in a violent fever and was in real danger. The doctor was quite right in his prediction. A few days afterwards little Louis was so alarmingly ill, that a consultation of all the physicians of Sisteron was held. The learned men were unanimous in their decision that the case was hopeless, and the once cheerful house of Antonio was turned into a house of mourning.

After the child had been fairly "given up" for three days—during the whole of which period he was insensible—a favourable turn was noticed by the doctors, and welcomed with rapture by the disconsolate parents. More than a month, however, elapsed—during which the most anxious solicitude was exhibited, the most unremitting care and attention bestowed—before the child became convalescent. The honest people of the *chalet*, who had been informed of the event, came every morning to make inquiries; and the daughters, Faustine and Bienaimée, used to spend nearly the whole day in the sick chamber, tending the infant, and handing him his medicines, and such nourishment as was permitted him, with the affectionate fondness of twin sisters for a little brother.

With so comely and willing nurses, and backed by the admirable Curate, who would sit for hours by the bedside, now reading prayers, now amusing fictions, for the alternate edification and delight of the child, the health of little Julien was surely, though slowly, established; and one lovely morning, in the hot month of August, he awoke suddenly, threw off the bed-clothes, leapt out of bed, and danced about the room in a kind of ecstasy. Faustine and Bienaimée were frightened; but the good Curate, who happened to come in at the moment, reassured them. "All right," he said,—“the boy is saved!” Upon which the sisters set to work a-crying, in right earnest.

Curious about the real nature of the *phonophobia*, the physicians who had attended the child during his illness had a special consultation, to inquire scientifically into the matter. The result of their discussion simply attributed it to an unusual sensibility of the oracular organs. One fact, however, connected with the illness, was considered original and unprecedented. The foaming at the mouth, and the fever that ensued, were precisely similar to the foam and the fever induced by the bite of a *Tarantula*.

(To be continued.)

PHILHARMONIC SOCIETY.

The seventh concert, on Monday, was announced by "special desire," her Majesty having commanded the programme, and signified her intention to be present. Much to the chagrin of the subscribers, however, and of many

strangers attracted to the Hanover Rooms by the royal mandate, her Majesty was prevented from attending. The Prince of Saxe-Coburg, brother to Prince Albert, arrived somewhat unexpectedly on Monday in London, from Germany, and the Queen, as may be supposed, would not leave her royal guest and relative on the first day of his visit. But, to make amends for the disappointment, it has been signified to the directors that her Majesty is pleased to command an extra performance by the members of the Philharmonic Society, and has fixed on Monday evening, July 4.

The programme of Monday's concert was rich and varied, and reflected the highest credit on the royal taste. It ran as follows—we print it as in the bills:—

PART I.

Overture			
Scherzo			
Song with Chorus, "You spotted Snakes," Miss Louisa Pyne and Madame Viardot	A Midsummer Night's Dream	Mendelssohn.	
Notfarno March, and Final Chorus			
Duetto, "Nella Notte," Madame Viardot and Herr Formes (Les Huguenots)		Meyerbeer.	
Recit. { "l'Ora si appressa" }	Miss Louisa Pyne and Sig. Gardoni (Don Carlos)		
Duetto { "Questa volta" }		Costa.	
Overture, "Leonora"		Beethoven.	

PART II.

Sinfonia Eroica	Beethoven.	
Recit. { "Armida dispietata" }	(Armida) Mad.	
Aria { "Lascia ch'io pianga" }	Viardot	Handel.
Quartetto, "Gran Nume, in ogni evento," Miss Louisa Pyne, Madame Viardot, Signor Gardoni, and Herr Formes (Gerusalemme Liberata)		Righini.
Overture, "Freischütz"	Weber.	

Conductor, Mr. Costa.

The subscribers were not destined to be restricted to a single disappointment. After the "Scherzo" of the *Midsummer Night's Dream*, Mr. M'Murdie, we believe—one of the directors—came forward and made an apology for Miss Louisa Pyne, on the score of sudden indisposition, and claimed indulgence for Miss Chambers, who at a short notice consented to sing the first soprano part in the choruses. He also intimated that Madame Castellan had been sent for, and, if obtainable, would undertake the remainder of Miss Louisa Pyne's share of the programme.

The band were evidently prepared to show off to the best advantage before the royal party. We never heard them in finer force, nor are we prepared to point out a fault in the performance. The programme, we have hinted, was excellent, but we fancy an undue predominance was given to the vocal music. Nor were the vocal *morceaux* themselves of the happiest kind for the concert-room. The two duets lose much of their effect and aim by their removal from the stage. Meyerbeer's splendid and highly characteristic duet suffers especially by transference to the concert-room; and Mr. Costa's duo, which is eminently Italian, expressive, and fitted to the scene of action, fares but little better. Righini's quartet is too noisy and pretentious. Mendelssohn's choruses and Handel's aria are different matters. While taking exceptions to the vocal section of the programme, we must do every justice to the singers, who acquitted themselves admirably. Madame Viardot, who made her first appearance this season, was received with great warmth. Her singing in the duet from the *Huguenots* declared her still

to be entitled to rank among the grandest of dramatic vocalisers; and the charming air from *Armida* showed how perfect a mistress she was of the classic as well as the romantic school. Madame Viardot was finely aided by Herr Formes, who transferred all his rugged grandeur to the concert-room.

Madame Castellan was received with a genuine burst of applause—a compliment to her readiness on every occasion to prove herself a willing and grateful servant of the public, with whom she is justly such a favourite. Mr. Costa's duet was given to perfection by the lady and Gardoni, who was in his finest voice.

Of the instrumental part of the programme it is impossible to speak too highly. The selection from the *Midsummer Night's Dream*—the most irresistible, fanciful, ingenious, and perhaps original of all Mendelssohn's music (certainly, to our thinking, that which savours most of youth and inspiration)—was marvellously played, and created a storm of applause. The "Scherzo" and "Wedding March" were both encored. But why in a selection from so great a work did the directors leave out the interlude between *Hermione* and *Lysander*, and *Bottom's* comic march, two of the finest and most characteristic pieces? Beethoven's sublime symphony was also superbly played, but did not produce the enthusiasm the *Midsummer Night's Dream* did. It was certainly no fault of the band or Mr. Costa, who were on their best mettle, and never achieved a more glorious performance. But the audience were partly satisfied; the first part was too long; and the Eroica "Symphony" is too profound a work to be listened to otherwise than with undivided and unalloyed attention. Had Beethoven's symphony been first in the programme, and the *Midsummer Night's Dream* commenced the second part, a greater balance of interest and attention would have been obtained.

With a strong word of praise to the band, for their magnificent performance of the two overtures, *Leonora* and *Freischütz*, we close our notice of the seventh concert, which, notwithstanding some drawbacks, was of exceeding interest to all present.

ROYAL ITALIAN OPERA.

ON Saturday evening, the performances consisted of the first act of *Norma* and the entire of the *Elisir d'Amore*. The house was crowded in every part, and the audience was very enthusiastic, especially for Grisi, who was in her best vein.

On Tuesday, *Roberto il Diavolo* was given with a difference in the cast, Madame Jullienne being indisposed. Madame Castellan exchanged her part of the "Princess" for "Alice," and Madame Bosio appeared for the first time as the Princess. Madame Castellan made a most charming and interesting Alice, and Madame Bosio was highly successful in Isabella. Madame Bosio, however, has hardly facility sufficient for the peculiarly difficult *bravura* music of the Princess, and we could not help fancying that Alice would have suited her powers better. Nevertheless, she sang with great intelligence, and produced a decided impression. Her "Roberto toi que j'aime" was very finely rendered.

The theatre was well attended. It being a drawing-room day, the boxes presented a most dazzling appearance, most of the subscribers attending in their court dresses. Her Majesty and Prince Albert were present, as were also the Prince and Princess of Saxe-Coburg-Gotha, the Duchess of Cambridge, Princess Mary, &c., &c., &c.

On Thursday, the *Huguenots* attracted an overflowing audience. Mario and Meyerbeer never fail to draw largely on the sympathies of the public.

To-night, Madame Medori makes her first appearance in *Maria di Rohan*. This lady comes to the country with a first rate reputation. She has been pronounced by the *connoisseurs* of St. Petersburg as the legitimate successor of Grisi. To be the legitimate successor of Grisi implies more qualities, natural and acquired, than we are willing to accord to any *prima donna* on hearsay. We shall be delighted to find in Madame Medori that which will constitute her as an artist the most likely to step into Grisi's shoes, but we shall take leave to hesitate until we hear and see the new candidate. It must be owned that last winter in the "city of the snows," Madame Medori completely turned the heads of the Saint Petersburgians, even in several of Grisi's finest parts, and that elsewhere, besides St. Petersburg, fame has crowned her as one of nature's darlings. To-night we shall see, and this day week our readers will know what we have seen, what we have heard, and our impressions thereon.

The first orchestral rehearsal of *Benvenuto Cellini* took place yesterday. The opera will be given next week.

COLOGNE CHORAL UNION.

THE performances of the Cologne Choral Society of Men's Voices have proved, as was anticipated, a source of unusual attraction. At the third concert, on Saturday, the Hanover Square Rooms were crammed to suffocation. Her Royal Highness, the Duchess of Kent, and a very large party, occupied the principal box in the gallery, and so overflowing was the attendance, that money was declined at the doors a short time after the opening.

The remarks we felt compelled to make upon the first programme apply with equal force to the third. The execution, in all that regarded *ensemble* and variety of effects, was perfect—we may even say, unapproachable. The choir of male voices, under the direction of Herr Franz Weber, in sonority, power, and command of light and shade, was scarcely inferior to an orchestra of instrumental performers. The *fortissimo* was wonderful, the *pianissimo* wonderful, and the gradations between the two were managed with extraordinary certainty and skill. The selection, however, was open to the objection of being, in some degree, trivial and monotonous. The compositions of Otto, Schartlich, Hartel, Becker, &c., have so little musical value, that a programme chiefly devoted to them cannot possibly interest connoisseurs or even the ordinary public, accustomed to the best English glees, well executed. These gentlemen, and a vast number of others, utterly unknown beyond their own respective circles, have deluged the *Liedertafel* with commonplaces that help to deteriorate from its influence upon art, which ought to be, and might be, genuine and real. This is to be regretted, more especially since so much of good exists, that might furnish an inexhaustible repertoire. We do not blame the Cologne Union for aiming at the production of effect upon the masses, but for endeavouring to gain their points by too uniformly adhering to vulgar means of courting attention. What spontaneously gratifies the crowd must not be disrespected; but, on the other hand, those who are in a position to elevate the taste of the crowd, are hardly to be defended when they exert their power in arresting its progress.

Some of those pieces which made the greatest sensation at the first concert were repeated on Saturday. Among others the "Trallerliedchen" of Ries, which improves on acquaintance; the "Jungen Musikanten" of Kücken, which does not

improve on acquaintance; and the "Normann's Sang," of the same composer, which preserves its vigour and freshness, and loses nothing by closer familiarity. Two of the novelties were encored. The first, "Schwertlied" (Song of the Sword), from Weber's magnificent settings of Körner, well deserved the compliment. One of those brief and graphic improvisations, in which the author of *Der Freischütz* particularly excelled, it came out with tenfold freshness after all that preceded it. It was superbly executed, and created a deep impression. The second, "Das Kirchlein" (the Little Church), by J. Becker, contains nothing remarkable but an imitation of a church bell—produced by the bass voices reiterating a particular note, in unison, while the others sing a melody. The bell, however, told sufficiently well to strike a responsive chord in the heart of the audience; and Herr J. Becker's chorus had the honour of being re-demanded. On Weber's "Schwertlied" being encored, only the last two verses were repeated; but when the compliment was paid to the "Kirchlein" the whole was gone through again. It is to be hoped that this does not declare, on the part of the Union and its conductor, a preference for Becker over Weber. A chorus entitled "Der Frohe Wandersmann" (the Merry Wanderer), from the posthumous publications of Mendelssohn, was the gem of the concert. The poetry, by Eichen-dorff, describes the aspirations of one impelled to devotion by the external beauties of nature. The music is admirably appropriate; and the most varied effects are produced from combinations of voices, without any descent to common and trivial devices. This, too, was sung to perfection; as was also the touching and exquisite "Wasserfahrt" of the same composer, repeated in consequence of its favourable reception at the first concert.

The instrumental solos constitute a necessary and agreeable relief to the choruses. The second concert was enriched by some of the admirable and surprising performances of M. Vieuxtemps on the violin. At the third, on Saturday, Mendelssohn's *Fantasia* in F sharp minor (dedicated to Moscheles), rarely played on account of its difficulty, and Thalberg's *Tarantella* in C minor, both excellent specimens of very opposite schools, were executed by Miss Arabella Goddard in a manner that not only exhibited a great perfection of mechanism, but an intimate appreciation of the styles of both masters.

The fourth concert took place at Exeter Hall on Monday, the when selection, according to the programme, consisted of sacred music. Two or three of the pieces, however, although serious, scarcely come within the meaning of the term sacred; and it would have been as well had a little contrast and variety been obtained by an admixture of a few pieces of decidedly secular character. The compositions chosen were generally not of a high order as works of art, but the admirable expression and refinement with which they are sung by this well-trained body of artists gives them a sort of factitious value to the hearer, and makes them seem more important than they really are. The selection comprised psalms, choruses, and chorales, by Reissiger, Becker, Kreutzer, Klein, and Neukomm; two of them, "Das Kirchlein," by Becker, and a "Tenebræ," by Neukomm, were encored; the performance of the latter piece presenting an instance of an extreme *pianissimo*, such as we have never before heard realised by any body of voices. Special interest attached to the concert by the engagement of Herr Schneider (the celebrated Dresden organist) to perform some organ pieces during the evening. Herr Johan Schneider, whose reputation has long preceded his arrival in this country, is a brother of Frederick Schneider, the composer of "The De-

luge" and one or two other oratorios, which were performed some few years since at our provincial festivals. Both the brothers are held in high esteem in their own country—Frederick chiefly for his compositions, which are numerous and in nearly every form of the art; John exclusively for his admirable and masterly performances on that "king of instruments" the organ. Had John Schneider been as successful and prolific a composer for his instrument as the recently deceased Ruick, or the living Adolph Hesse, his name would doubtless, like theirs, have been popular wherever organ playing is known and cultivated. Beyond one or two small works, however, John Schneider has contributed nothing to the repertory of organ-music, and he is consequently only known in his own country, or by the comparative few who have travelled thither to hear him. That his reputation is deservedly high, may be inferred from the fact of Mendelssohn (himself how sublime at the organ) having always cited John Schneider as the greatest of German organ-players in the pure and elevated style of Bach. Herr Schneider performed twice on Monday night; his first solo being some corales, varied with accompaniment and fugue, by (we believe) Friedman Bach; his second, a piece of similar character, was probably by himself, the name of the composer not being given in the programme. In both these performances, Herr Schneider proved himself a master of his instrument, with a thorough command both of the clavier and the pedals; while in his admixture of the stops, and the variety of effects produced by the combination of the different rows of keys, he reads a lesson well worth studying by those organists who are accustomed to plod through a piece in unbroken monotony. When it is considered how utterly different in every respect (quality of tone, compass, and arrangement of clavier and pedals, and mechanical details) is the Exeter Hall organ from the fine instruments to which Herr Schneider has been accustomed, it will be admitted that the performance of such elaborate and difficult music was a task of some magnitude. It is much to be regretted that Herr Schneider, in his second solo, should have protracted his performance to so great a length as to draw forth an unequivocal demonstration of impatience from his audience, which, however, was atoned for by the hearty applause bestowed on him at the conclusion. The Hall was well filled, the concerts of the Cologne singers appearing to increase rather than diminish in attraction.

THE NEW PHILHARMONIC PEOPLE.

(From Punch.)

THE extraordinary love of music that now actuates the British public, must be peculiarly gratifying to the British Sovereign; because if, as Shakespear asserts, a deficiency of music in the soul implies an aptitude for treason, an excess of it, of course, argues an exuberance of loyalty. A liking for the Italian Opera, therefore, is by no means to be regarded as a symptom of perversion towards a foreign power; but on the contrary, as an evidence of attachment to those principles which placed the House of Brunswick on the throne. We are now the most musical people in Europe, because—truism as it may be to say so—we are the most harmonious; and, this being the land of peace and order, it naturally attracts all the concord of the Continent. We make these remarks in consequence of something that we heard the other evening at the New Philharmonic Society. That is to say, they are suggested by the Fourth Concert of that truly constitutional Association, which we honoured with our presence. Of Lindpaintner's *Widow of Nain*, which was produced on that occasion, we will only make an observation respecting one of its movements.

It was performed on the same evening with Mendelssohn's *First Walpurgis Night*, the *Jupiter Symphony* of Mozart, and the late Mr. Weber's overture to *Der Freischütz*, and the movement we allude to consisted in its moving very worthily in such high society.

We owe it to a countryman, also, to commend Macfarren's overture to *Don Carlos*, as a piece of music, not incomparable indeed, only because comparable to extremely good and sound beef, and forming a rich treat to those whose Philharmonic appetite rejoices in a good cut, so to speak, off the British sirloin. We cannot indulge in the ABC of criticism, still less revel in its DEFG, in reference to those compositions; seeing that we should thereby introduce a passage which would constitute rather a species of *andante tedioso*, than what you call an *allegro vivace*, and look for here. A word should be said respecting M. Prudent's Fantasia, *Le Chasse*, namely, that those who do such things must expect to incur, as he did, the trouble of having to do them over again; and we may add, that his fantasia was calculated to produce the impression, that, notwithstanding his name and nation, he has really been out hunting. As to the singers, Miss Birch, Miss Dolby, Mr. Reichart, and Mr. Pischok, we have to record that they gave themselves no airs, and us some that afforded us great satisfaction.

As this was Lindpaintner's last appearance at these concerts for the present season, the assembly, after having lent him their ears during the greater part of the evening, gave him their hands at the end of it with equal liberality. He had evidently impressed them with an idea that he is a composer of genius, notwithstanding that he looks like a respectable, somewhat elderly man; shaves; and is more remarkable for seeming to be upon good terms with those around him than with himself.

To the credit of the people forming the audience, be it mentioned, that, although the overture to *Der Freischütz* terminated the programme, the majority of them stayed to listen to it quietly, instead of rushing out, with noise and confusion, in an over anxiety to get away, and an ungovernable impatience for bottled stout and lobster.

Dramatic.

FRENCH PLAYS, ST. JAMES'S THEATRE.—On Wednesday last the announcement of Madame Girardin's new play, entitled *Lady Tartuffe*, drew together the largest audience we ever saw assembled within the walls of this theatre. Every available space had been turned to account, and the orchestra literally ejected *vi et armis* to make way for a row of stalls; and even with all this extra accommodation, we understand that more applications for places were refused than would have filled the house thrice over. The piece was first produced at the Théâtre Français, on the 10th of February of the present year, and created an extraordinary excitement, partly owing to the celebrity of the authoress, known in the literary circles of Paris as a poetess under her maiden name of Delphine Gay, and as a *feuilletoniste* and dramatic authoress under that of the Vicomte de Launay, in the columns of the journal *La Presse*; and partly owing to the title of the piece itself, which awakened much curiosity in the public mind to know in what way the counterpart of a subject already treated in so masterly a manner by Molière, would be handled by one evidently aspiring to produce a *pendant* to that masterpiece of dramatic writing. We must own to a feeling of disappointment as to the *modus operandi*. The very nature of the subject led us to expect a certain amount

of similarity in the development of the principal character; indeed we should have been somewhat disappointed had it not been so; but we did not contemplate so servile an imitation of her great predecessor, in the conduct of the intrigue and in the auxiliary characters of the piece. We are afraid that this feeling of disappointment has damaged the play more than it deserves, and has induced the critics of the French capital to withhold that fair amount of commendation to which it is entitled on its own merits. No account has been taken of the delicate ground on which the lady has ventured to tread, nor to the difficulties of the subject itself. As regards our own opinion, we think that no modern writer has produced a play equal to it, in spite of its slight blemishes and want of originality in the intrigue; we know of no hand which could have drawn, with so bold and delicate a touch, the character of Virginie de Blossac; and we further say, without any fear of contradiction, that wit, satire, and epigram have never been so mercilessly and efficaciously discharged at the vices and hollow duplicity of our age. The first act is a perfect model of smart, epigrammatic writing; volley after volley is fired at the cant and hypocrisy of our modern society, until it is at last absolutely riddled through and through. This acrimony, this unflinching determination, to probe this foul ulcer of our age and times, that vile hypocrisy which assumes such a variety of forms and character, may account for the numerous enemies who have risen up against the piece in France; and we ask how it could have been otherwise? Did not the great Molière meet with a similar fate, and could Madame de Girardin expect to escape unscathed? The similarity of the plot with that of Molière's *Tartuffe* will be shown by the following outline of the story:—Madame de Blossac is the illegitimate daughter of an English nobleman and a gipsy, is unmarried, but passes herself off as the widow of a naval officer. She lodges in the same house as the Marshal d'Estigny, whom she has resolved to make her husband. Her time is occupied in assiduously attending church, getting up charitable subscriptions, and captivating public attention by an external display of piety and devotion. The Marshal is the dupe of this affected philanthropy; but the rest of the family see through the mask, and give her the nickname of Lady Tartuffe. She now meets with a young man, Hector de Renneville, whom she has previously known in Scotland, and who was the bosom friend of a young nobleman, the favoured lover of Madame de Blossac, who, wounded by a fowling-piece while stealing from her apartment, died, because, fearing to compromise her reputation, she called no one to his assistance. Hector has considerable influence on the destiny of Madame de Blossac; in the first place, he has vowed to avenge his friend's death, and sends the passive assassin a nosegay of heaths on the anniversary of his death; and in the next, being loved by her with the most devoted affection, he resolves to turn this passion to account, in order to expose her duplicity. Such is the position of the parties when Madame de Blossac is apprised of the intended nuptials of Hector with the daughter of the Marshal's niece, La Comtesse de Clairmont, and now all her energies are directed to break off this match; her motives being her jealousy of a rival and her fear of Jeanne, who exercises considerable influence over the deluded old man. An innocent interview, which took place in the previous year, between Jeanne and a certain Charles de Valleray, in the gardens of the chateau, at Blois, is made the vehicle of this atrocious calumny, and construed into a criminal rendezvous; and at the moment when the marriage

contract is about to be signed, the bridegroom receives a letter from his father, informed of this circumstance by Madame de Blossac, which absolutely forbids the union. Madame de Blossac is now triumphant; she has even received an offer of marriage from the Marshal, and a day has been fixed for the ceremony, when a blow is struck from a quarter whence it was least expected. The Baron des Tourbières, is rescued by Hector from a position of thralldom in which he is held by Madame de Blossac from the fact of his owing her a large sum of money. The Baron is a sort of cynical philosopher, who, however, has a decided leaning to honesty, provided circumstances will favour his predilection. Liberated from the serfdom of Madame de Blossac, he espouses the cause of Hector and Jeanne, and clears up the suspicious part of the circumstance of the interview to the satisfaction of all parties. On the other hand, Hector induces Madame de Blossac to visit him in his lodgings, where the different members of the family are concealed, with the intention of unmasking her villany. He is however touched by the devotion of his victim, her repentance, and attempts to favour her escape, when the concealed persons appear, headed by Madame de Clairmont; and Madame de Blossac, finding that further concealment is useless, turns upon her enemies, avows her real character, in such a way, however, as to leave the strongest suspicions in the mind of the Marshal, who exclaims like *Orgon*, "*pauvre femme!*" and then withdraws with all the honours of war. Such is a slight sketch of the piece; it would be useless to analyse the characters, and the intentions of the different characters, too minutely, although they will all bear close inspection; yet we cannot refrain from saying a few words on that of the heroine. It is drawn in a most masterly manner, and is, as far as we can judge, worthy of her great prototype. There is of course a certain amount of similarity in the principal features of the character; yet Madame de Girardin has had sufficient tact to give her heroine some few redeeming points; as, for example, her love for Hector, which we consider as sincere, her remorse for the death of his friend, her disregard for money for its own sake; all these are extenuating circumstances. Her passions seem the result of temperament; her hypocrisy is a lever to obtain a position, and her artifices are never positively employed to further any mean or selfish motive. We cannot too highly extol Mademoiselle Rachel's impersonation of the part of Virginie de Blossac. Her smooth fascination in the earlier scenes of the play, the exultation with which she announces the success of her schemes after the Marshal's offer of marriage, when she exclaims, "*Enfin!*"—" *Elle sera ma nièce!*" in the latter sentence giving us to understand what her vengeance might be expected to be; the terrific burst of passion with which she appeals to the heart of Hector, as an excuse for her crime; her prostration when accused of the murder of his friend; and lastly, her calm, supercilious dignity when she coolly confesses all, and withdraws with all the honours of war, were rendered with that superiority of delineation which must be seen to be duly appreciated. Monsieur Regnier was admirable in the part of Le Baron des Tourbières. He played it in Paris; his acting was perfection itself. Monsieur Raphael was somewhat exaggerated as Hector de Renneville; he thus missed his effects, and created laughter when he should have been impressive. Madame Armand was on the whole good in the part of la Comtesse de Clairmont, and that of Jeanne was pleasingly gone through by Mdlle. Palmyre. The house was crowded in every part, and all evidently were pleased with the per-

formance, which elicited repeated signs of the most enthusiastic satisfaction.

SOHO THEATRE.—A new aspirant for the favour of a London audience appeared at this theatre the week before last, in the person of Miss C. Egan. This young lady is already very favourably known in the provinces, and bids fair to become so in the metropolis. The character selected for her *début* was that of Juliet in Shakspeare's tragedy. Her rendering of the gentle heroine gave very great satisfaction. She has a fine figure, an expressive face, and considerable dramatic power, and does credit to her preceptress, Mrs. Stirling. She was well supported by her sister as Romeo.

Foreign.

BERLIN.—The performances at the Royal Opera on June 6th, were Auber's *Les Diamans de la Couronne*; on the 12th, Herold's *Zampa*; at "Kroll's Etablissement," Boildieu's *Dame Blanche*, *Der Freischütz*, and *Zampa*. The composer of *La Gage d'Amour*, Adolph Henselt, has arrived here from St. Petersburg, and without delay proceeded to his newly acquired domain at Gersdorf.

CASSEL.—The handsome Mdle. Angelina Rafter has been engaged for our Opera.

DRESDEN.—Madame Jenny Lind Goldschmidt is announced to be in a hopeful condition.

WEIMAR.—Flotow's new opera *Indra*, produced on the occasion of the marriage of the Princess of Saxe-Weimar and the Prince of the Netherlands, made a complete *Fiasco*.

BASEL.—At our Subscription Concerts our excellent orchestra executed an overture, by Charles Oberthür, to Shakspeare's *Macbeth*, which gave general satisfaction. The orchestration was much admired.

MADAME VERDAVAINNE'S ANNUAL CONCERT.

MADAME VERDAVAINNE'S Annual Concert took place on Wednesday morning, at the Queen's Concert Rooms, Hanover Square, on which occasion she was assisted by the following artists:—Mademoiselle Anna Zerr, Mademoiselle Hermann, and Herr Pischek; Instrumental performers, (Pianoforte) Madame Verdavainne, (Harp) Mr. Boleyn Reeves, (Violin) M. Vieuxtemps, (Violoncello) Herr Hausmann; Conductor, M. Jacques Herz. Madame Verdavainne played four times, and on each occasion sustained her reputation as being an admirable pianiste; her performance of Beethoven's C minor Sonata, in conjunction with M. Vieuxtemps, although somewhat weak in tone, evidently from nervousness, was musicianlike and intelligent; and her duet with Herr Hausmann, "Variations Brillantes, sur un Theme favori de Bovelli, Piano et Violoncello," by Reissiger and Merck, was much admired; her performance of Weber's Concert Stuck pleased the audience excessively, and the applause bestowed was well merited. Madame Verdavainne's last performance was the "Serenade of Thalberg," which received every mark of approbation it deserved, and wound up the concert admirably. M. Vieuxtemps, as well as the duet with the fair beneficaire, played his "Chansonnette Russe," and Paganini's "Moto perpetuo," which showed his talent to great advantage. In consequence of the continued indisposition of Miss Louisa Pyne, Mademoiselle Anna Zerr kindly consented to appear in her place, and sung, in her usual brilliant manner, Mozart's famous aria, "Gli angui dell inferno" (Flauto Magico), and Frank Mori's popular ballad "Twas on a Sunday Morning," which received its usual storm of applause, as well as Mozart's ever fresh and charming duet "La ci darem," in conjunction with Herr Pischek, which, as a matter of course, was encored. Mdle. Hermann sang two German songs very well, one by Pixis, "Das Schweitzermädchen," and the other "Zuleika," by Mendelssohn. Herr Pischek also sang two German songs, "Kornblumen," by Willmers, which the audience liked very much, and a charming *lied*, by Wilhelm, "Schön ist

am Rhein," which was greatly applauded. Herr Hausmann played one of his fantasias on the violoncello in his usual excellent manner, and Mr. Boleyn Reeves his Concert Stuck on the harp, which was a treat for the lovers of that elegant instrument. M. Jacques Herz, as the pianist accompagnateur, was everything that could be wished, and the concert altogether gave general satisfaction.

REUNION DES ARTS.

FREQUENT as have been the *soirées* of this society, each evening presents a something of novelty and interest. The number of artists enrolled amongst its members not only give it materials for variety, but present peculiar opportunities for attracting eminent foreign performers, and inducing them to test their powers before so artistic an audience, ere appearing before the general public. Thus, last Wednesday afforded us a more accurate and agreeable means of hearing Signor Bazzini, than we have yet enjoyed. He opened the concert in a quartet by Spohr, along with Messrs. Goffrie, Witt, and Jaeguard. No composer more severely tests the accuracy and intonation of executants; his sudden changes of rhythm and harmony demanding the closest precision; and this the performers well accomplished, Bazzini giving clearness and expression, and throwing into due prominence the leading part. In a solo played in the second part, his powers were even more severely tried. He gave two *morceaux* of very opposite character. The first was the highest order of pure, musical *legato* playing. His tone is full, clear, faultless in intonation, and warm and passionate in expression. His second piece was a series of surprising *tours de force*, to prove his mechanical mastery over the difficulty of the violin. To the creation of pure music, such skill is a necessary instrument. To the multitude it is a wonder that surely elicits applause, but the sterner critic will view it only as means to a nobler end, and a proof that the performer possesses them. An *arpeggio* accompaniment, *pizzicato*, while he played the air *con arco*, was the chief and most novel features in this style.

A solo on the harmonium by Madame de Sievres should be noticed as a curiosity; it is seldom that any performer dedicates his talents to this instrument, whose peculiarities require a separate study; and though its capacity of being elevated to any great popularity seems doubtful, the reflection was suggested to us, whether so clever a performer could not produce novel effects of no mean kind, in concert with other instruments.

The vocal music included M. Jules Lefort, besides the names longer known here, of Madame Doria, Mdle. Bury, and Herr Reichart. M. Lefort is happily one of the few bary-tones who have not suffered themselves to be misled by the extravagance of Verdi's compositions, and who does not sink beneath the fatal facilities that voice peculiarly enjoys of singing *fortissimo*, till the musical tone of the note is lost. His French romances are now well known to the public, and are rapidly gaining favour with it.

Of Madame Doria we are happy to observe a steady and marked progression. Her singing of an air by Vaccai, *Ah se tu dormi*, produced considerable effect. It was delivered by her rich voice with a fervour and *anima* that gave it forcible expression, without degenerating into the exaggeration so difficult to be avoided by singers of feeling.

One word as to the place in which these *soirées* are held. The very name comprises its description. It is meant, not to suggest the idea of the regular concert room, but wears the less formal aspect of a private drawing-room, where audience and artists mingle in a more social manner,

and have an opportunity of exchanging their friendly sentiments and criticisms. Nor is music the only art that is there represented. It is doubtless that which most attracts, and which ever must forcibly arouse emotion and enchain attention. Unhappily, the inspirations of the most gifted performer cannot be preserved; they thrill for a moment, and are lost, save in the memory of the few who heard them. Not so the sister arts of painting and sculpture; they may not so powerfully stir the feelings, but the marble and the canvas retain their permanent power, and are ever ready to impress those who gaze on them. Hence their presence predisposes to artistic thoughts and tastes, and harmonises with the mood in which music should be not simply heard, but truly enjoyed. Who has not felt the truth of this in the palaces of artistic Italy? Here this Society is but a commencement, but a commencement laudable in intention, and successful in its attempt. The names of the artists at its concerts, the objects of *virtu* that decorate the rooms, and the pictures, amongst which are some of Danby's—justify the title of Re-union des Arts.

MUSIC AND THE DRAMA IN LIVERPOOL.

(From our own Correspondent.)

Our Philharmonic Society gave their fourth concert for the present season, on Tuesday evening, before a numerous and fashionable audience, who, judging by their plaudits, spent their time most pleasantly. The artists were Madlle. Agnes Büry, Herr Reichart, Herr Pischek, and Signor Bottesini. The two former sang here for the first time, the great baritone and the great contra-basso being old friends. Never were *debutts* more successful here than those of Madlle. Büry and Herr Reichart. The young lady has a pleasing face and figure, a graceful carriage, and a very fine voice, of great power and remarkably even quality and finished execution, and sings with an animation and expression that is quite refreshing to see and delightful to hear. Her cavatina from *Ernani*, "Ernani involami," was received with great satisfaction, highly applauded, and called for again, but Madlle. Büry only came forward and bowed her acknowledgments. Her duet with Herr Reichart, Mendelssohn's "Zuleika," was very well sung, as also the same composer's "Frühlings lied;" but in a song by Grell, on the pleasures of yachting, she manifested so much power of sustaining and controlling her voice, that the audience would not let her off without an *encore*. She was equally successful in a trio by Kreutzer, from "Das Nachtlagen in Granada," sung with Reichart and Pischek. All the three vocalists being German, most of the music was sung in that language.

Our experience of German tenors did not lead us to expect much from Herr Reichart, but we were agreeably disappointed. This young artiste, who enjoys a great reputation on the continent, and is rapidly adding to his laurels in London, possesses a rich manly voice, more flexible and sympathetic than German male voices usually are. He sings with expressive and tasteful vigour, and received a most hearty welcome. He was encored, with Pischek, in a capital and boisterous drinking duet, by Schira, and only escaped a similar honour, after a most effective delivery of a ballad entitled "The Signal," in consequence of the lateness of the hour.

Herr Reichart opened the vocal portion of the concert with a fine song from "Il Seraglio," by Mozart, most effectually executed. His voice was in excellent order, his delivery highly dramatic and expressive, and in his duets and trio with Madlle. Büry and Pischek there was an attention to the *business* of the music that contrasted very favourably with even the best of the Italian or English singers since Brabant's appearance, and in the three there was a unity of style and equality of power and skill that fully entitles us to congratulate the committee upon one of their most successful exhibitions of vocalization. Herr Pischek has much improved since we last heard him. He sang with immense energy, mingled, however, with appropriate feeling, in the famous air from *Faust*, "Liebe ist die zarte Blüthe;" and was encored in the ever-popular, "Standard-bearer," of Lindpaintner. Though Pischek has done much to make

this fine song so popular, we object entirely to the manner in which he sings the concluding lines, where his falsetto, introduced too prominently, is the reverse of pleasing. Bottesini, as usual, caused an immense sensation, his astounding performances creating a perfect *furor*; though we may object that so fine a performer should descend to so much trickery. If it were not well known that Bottesini is a sterling artiste, and can play equally well in his legitimate position, his odd displays would excite more than astonishment among the judicious.

The choir, who are gradually improving in precision, sang with mingled delicacy and fervour. Having recently attended a performance of the Sacred Harmonic Society, at Exeter Hall, our opinion of the Philharmonic chorus has been much heightened by the contrast; for, though the Londoners, from their numbers, are grand and impressive, our Liverpool voices are far mellow and more sympathetic. A madrigal, by Bennett, 1598, the words of which must have been written by an inhabitant of some ancient Hanwell, was given with exquisite finish; as was also a most impressive chorus from Beethoven's *Ruins of Athens*. A four-part song, by Mendelssohn, though it occurred at nearly the end of a very long concert, was unanimously encored—an honour it well merited. The band played Haydn's symphony in D minor very well at the commencement of the concert, and Beethoven's march, from the *Ruins of Athens*, at the end of the first part; Mendelssohn's overture to *Melusine*, at the commencement, and the overture to *Figaro* at the end of the second part, but with nothing to remark upon. Once or twice, in accompanying Madlle. Büry, they were unfairly loud, but fortunately the young lady has no defect in her lungs, and was fully able to hold her own. Altogether it was a most successful concert, and was very well attended. We should not omit to notice, that in the absence of Mr. C. Toms, Mr. Percival took his seat at the pianoforte, to accompany the two duets and some of the songs, and acquitted himself with great ability.

At our theatre there is nothing doing worthy of notice; but there are rumours of first-rate operatic performances at our Theatre Royal in the autumn. If they are first-rate, success is almost certain.

F. H. N.

Liverpool, June 17, 1853.

FRANK MORI'S FRIDOLIN.

(From the Morning Herald.)

EXETER HALL.—The programme of the ninth and last subscription concert of the Harmonic Union, which took place last night, consisted of Mr. Frank Mori's *Fridolin* and Mendelssohn's *Midsummer Night's Dream*, with an incidental pianoforte performance by Emile Prudent, and a vocal solo by Miss Dolby.

The adaptation of Schiller's famous ballad *Der Gang nach dem Eisenhammer*, which has been made so widely familiar to this country by the admirable outlines of Retsch, irrespective of the numerous translations which have appeared, has been "set" by Mr. Frank Mori with considerable dramatic power. The cantata was performed at one of the provincial festivals two years ago, and with considerable success, every advantage being there afforded it as regards executancy. The English version, employed by Mr. Mori, has been written by Mr. Palgrave Simpson, who has reflected the spirit of the original ballad very felicitously, and constructed some very good verses for the uses of the musician. The nature of the libretto need hardly now be told. The retribution which awaits the Count's huntsman, Robert, whose malignant insinuations would have destroyed the page, had not the visit of the latter to the iron-foundry been delayed by his pious sojourn in the house of prayer, is well known. The group of airs and choruses which Mr. Mori has written are for the most part exceedingly graphic, and the leading events of the story are so well depicted by the music as to lead us to suspect that this gentleman might attain a position of some prominence as an operatic writer. The general character of the music is of a light complexion, somewhat Italian in its melodic flow, but instrumented with clearness and solidity. The soprano solo, "So mild, so good," and the air for a contralto voice, "The cheering sun," are both agreeable in vein, and appropriate to the affectionate gaiety which is supposed to be the theme of the one and the pensive retrospection which has suggested the

other. The tenor air, "Torn is the veil," is vividly descriptive, and would tell with great force upon the stage. The duet for soprano and contralto, "My lord's commands," is neatly and fluently written; but it is greatly inferior to the quartet, "The chiding word," which is both well voiced and exceedingly pleasing in effect. The choruses which intermingle with the pieces we have mentioned are broad and characteristic, and betray undoubted signs of the dramatic vein for which we are disposed to give Mr. Mori credit. Altogether, the cantata is highly meritorious, and full of picturesque points. The execution last night was excellent. Mr. Sims Reeves sang the tenor song with immense energy. Mr. Weiss, too, left nothing to be desired, though he was overweighed by the Meyerbeerish accumulations of chorus and orchestra in the bass scena. Mrs. Endersohn and Miss Dolby were both in fine voice, and sang charmingly. Mr. Frank Mori, who conducted the performance himself, was vociferously applauded at its termination, and recalled with very genuine enthusiasm.

Miscellaneous.

EXETER HALL.—Miss Greenfield (the Black Swan) gave a concert in the large room of the hall on Wednesday evening, aided by several eminent *artistes*. From the great reputation heralded before her, much might have been anticipated; but after hearing the lady, all preconceived charm must have been woefully broken. Her first attempt, "The Cradle Song," by Wallace, was marked throughout by an utter want of intonation, partly arising probably from nervousness; but the impression left on the audience was that her singing flat was for the most part a natural failure. In all her songs Miss Greenfield was equally unsuccessful, and "Home, sweet Home" (which was not marked down in the programme) was never to our knowledge worse vocalised. Although the lady was encored in this and other songs, the compliment was the result rather of kind consideration on the part of the audience, than due to the merits of the *artiste*. With a range of voice more wonderful than truly natural, Miss Greenfield is deficient in every requisite for a good vocalist. Incorrect intonation, crude style, lack of flexibility, and want of taste, mark her singing throughout; and she has everything to learn, besides unlearning what she has now acquired. To sum up, Miss Greenfield has signally failed to maintain a position in London as even a second-rate vocalist. With respect to the remainder of the concert, it may be observed that the monotony was relieved by Signer Gardoni's beautiful reading of Beethoven's "Adelaide," and Sims Reeves, who was in excellent voice, and was encored in the "Di pescatore ignobile" of Donizetti, which he sang exquisitely. Pischek sang several songs as Pischek alone can sing them, but the stereotyped "Standard Bearer" has been done *ad nauseum*. Herr Brandt gave due effect to "The Slave Dream" by Hatton; his tenor voice is of admirable quality, and he is always artistically correct. Mr. Charles Cotton evinced much promise in the "Sorgete" from Rossini's "Maometto"; it was well executed. Mdle. Rita Favanti was in capital voice, and gave the "Dunque io son"—"Non piu mesta"—and "Bel Raggio" with more than her ordinary effect. There is a marked progress in her singing, and she was heartily welcomed. Miss Stabbach was also successful in a beautiful and stirring scena, which was a favourite with Madame Catalani. It suits her voice well, and her execution of the difficult air was finished and artistic. Mrs. Wokie (late Miss Fanny Russell) débüté in Proch's song, "The Alpine Horn," which, but for a little nervousness, was very nicely rendered. She possesses an agreeable voice, and with a little practice will again become an acquisition to our concert-rooms. The accompaniments on the Sax Tuba by Henry Distin was admirable, as was also a solo by him on the same beautiful instrument. The scena of "Joan of Arc in Prison" was too long, and although well sung by Miss Dolby, failed to make an impression. *Au reste*, Bottesini and Piatti both delighted and astounded the audience by a grand concertante duet for the violoncello and contrabasso; and a new violinist, M. de Valadares, performed variations on an East Indian air very cleverly. The assistance of the Orchestral Union Band, under Mr. Mellon's able direction, was highly praiseworthy. Their performance of Auber's overture was played with admirable precision, and other *morceaux* were beautifully executed by them. The hall was about half-full.

HERR SPRENGER'S MORNING CONCERT took place at Willis's Rooms on Monday. Herr Sprenger was assisted by the following artists:—Miss Messent, Mdle. Hermann, Miss Eyles, Miss Hickson, Mrs. Alexander Newton; Mr. Wrighton, Signor Nappi, and Herr Kumpel, as vocalists—and, as instrumentalists, (Violin) Herr Jansa, (Concertina and Guitar) Signor Regondi, (Violoncello) Herr Hausmann, and (Zither) Herr Schnitzer. Herr Sprenger's performances on the pianoforte gave great satisfaction. Mr. W. Grattan was the accompanist at the pianoforte; and, notwithstanding the inclemency of the weather, there was a good attendance, and the concert pleased very much.

THE MISSES MAY (pupils of Mr. Pelzer) gave their first soirées musicales, at the New Beethoven Rooms, on Wednesday last, under the patronage of her Grace the Duchess of Argyll, and the Right Hon. the Countess Grosvenor. The instrumentalists were:—(Pianoforte and Concertina) the Misses May, (Violin) Mr. Cooper, (Tenor) Herr Witt, and (Violoncello) Herr Hausmann. The vocalists were Miss Fanny Rowland and Herr Kumpel; and the accompanist, Madlle. Anne Pelzer. The Misses May played two duets on the pianoforte, by Kalkbrenner and Herz; Miss Marian May performed excellently some solos on the concertina, by Regondi and Case; and Miss May, in conjunction with Mr. Cooper and Herr Hausmann, a trio by Hummel, for piano, violin, and violoncello, as well as a *concerto* by Moscheles, in a very artistic manner. Miss Anne Pelzer played with Mr. Cooper a duet for piano and violin, as well as accompanied the vocal music, in a highly creditable manner. The vocalists were Miss Fanny Rowland and Herr Kumpel, who sang several arias and ballads in a style that gave evident satisfaction to an elegant audience.

CONCERT ROOMS, GROVE-END ROAD.—Miss Wigley's evening Concert, on Thursday, the 9th inst. was well attended, and a good bill of fare provided. Miss Stabbach and Mr. Land sang the duet, "Tornami a dir," from *Don Pasquale* very efficiently, as also a trio from Verdi's *Attila*, assisted by Miss Messent. The good-tempered Frank Bodda was encored in the "Largo al Factotum;" and Miss Stabbach, so well interpreted a pretty cavatina by Land, "The Golden Sun," as to ensure a well-deserved encore. The Misses Ransford and Cicely Nott were also heard to advantage in the duett, "The Gondolier." Mr. George Russell conducted; and altogether, Miss Wigley's concert was an agreeable one.

MISS MESSENT'S SOIRÉE.—This took place at her residence yesterday se'nnight. Soirées, in which the formality and coldness of a concert-room are exchanged for something resembling the sociality and comfort of a drawing-room, are coming more and more into fashion, and may certainly be regarded as the sign of an improving state of social as well as musical feeling. Miss Messent's handsome suite of rooms were very well filled. The vocalists were the Misses Messent, Poole, Cicely Nott, and Eyles; Herr Pischek, Messrs. Pierre and Frank Bodda. The instrumentalists were, Herr Heinrich Bohrer, and Mdle. Coulon (Pianoforte), and Mr. Geo. Case (Concertina). Curschman's classical and popular vocal trio, "Ti prego," commenced the selection appropriately and well. Then followed Mr. Frank Mori's pretty scena "Hope," which, being aided in the delivery by the vocal and dimpled graces of the fair hostess, was received with very general applause. A new song, "Kaun-blumen" (Corn-flowers), receiving, in the hands of Herr Pischek, an encore, he substituted "My heart is on the Rhine." Miss Eyles, who has a very sweet contralto voice, and vocalises with taste and feeling, sang two songs, and was much applauded. After Mr. Bodda had given his favorite "Largo al factotum," Miss Messent and Herr Pischek delivered Mozart's duet, "Crudel perche," with a delicacy and dramatic expression which elicited a loud and impulsive recall. The second part presented us with Miss Poole in Gluck's "Che farò," and in Mr. Balfé's "Canteneer." Miss Cicely Nott also gave two songs, "Truth in absence" (E. Harper), and a Tyrolienne (Haas). This lady is heard to much more advantage in a small room; her style is undoubtedly pure and expressive, but the tremor of her nerves at present prevents, we fear, a due appreciation of her singing. Mr. Pierre, a youthful tenor, and a pupil, we believe, of Mr. Bodda, surprised the audience with his delicacy and impassioned expression in Campano's song, "In appar sulla tomba." The fair beneficiare, in Lover's song, "What

will you do, love?" obtained another encore, and afterwards gave, with Miss Poole, Weber's charming duet from *Der Freischütz*, "Come, be gay." The instrumental contributions were a solo on the concertina by Mr. Case, and on the pianoforte by Herr Heinrich Bohrer and Mdlle. Coulon. Of this lady's digital strength and brilliancy there cannot, of course, be a doubt. For taste and expression, Liszt's "Illustrations du Prophete" could afford but little room. Now that there are so many pianoforte solos, at once difficult and beautiful, why do not pianists abandon these show pieces, in which, like pugilists, they can display nothing but their science and agility in *hitting*? The soirée will be followed by a *Matinée* on Tuesday next, when Miss Dolby and Signors Gardoni and Piatti will contribute the aid of their talents.

MISS ROSE BRAHAM'S SOIRÉE MUSICALE.—This entertainment took place on Monday evening, at Miss Braham's private residence. Amongst the features of the concert were Kucken's song, "The Tear," in which Miss E. Brougham obtained an encore, and the aria "Roberto, toi que j'aime," of Meyerbeer, excellently sung by Madame Zimmerman, who equally distinguished herself in "The First Violet," by Mendelssohn. Miss Rose Braham also obtained an encore in a song of Beethoven's—"The Drums are loud Beating," which was rather due to the composition than the manner in which it was vocalised. Miss Wortley's good contralto voice was so well displayed in a song, "Hear me but Once," that we should have liked to have heard her *twice*. Mdlle. Bompiani mangled a fantasia of Liszt's from the *Prophete* on the pianoforte unmercifully, proving how she could *execute* a clever work. Mr. G. Case performed a concertina solo admirably. The concert was succeeded by a ball, which was kept up until four in the morning, and the whole concluded by a "roué" in the form of a dispersion of the company. Herr Anschuetz conducted.

MRS. ARTHUR STONE'S EVENING CONCERT took place in Willis's Rooms on Monday. The room was well filled by a numerous and fashionable audience. Mrs. Stone was assisted by several of the best *artistes* in London, and her programme was one that satisfied all parties. Mrs. Arthur Stone has much improved since we last heard her, both in execution and in intonation; her delivery of a favourite aria from *Somnambula* tested both these requisites to the utmost, and in the beautiful canonet of Haydn, "My Mother bids me bind my hair," the latter quality was remarkable. In the concerted pieces, with Gardoni and others, her musicianly knowledge was made evident. Mrs. Arthur Stone in all her efforts was frequently and deservedly applauded. Mdlle. Anna Zerr, as usual, in the famous song from the *Zauberflöte*, gave unqualified delight; and her pleasant style of singing Frank Mori's popular ballad, "Twas on a Sunday morning," which she sang after being encored in Haas's "Tyrolienne," gained her many admirers. Signor Gardoni sang charmingly throughout the evening, and his beautiful voice was heard to great advantage in a pretty romance by Campana. M. Jules Lefort created a great sensation by his expressive singing of an aria from Mehul's *Joseph* and his two French romances were much admired. M. Jules Lefort sung, in conjunction with Mrs. Arthur Stone, the duet from *Don Giovanni*, "La ci darem la mano," which was immensely applauded. Herr Jansa performed, in a masterly manner, a solo on the violin on a *motivo* of Mozart's, and Herr Nabich's clever performance on the trombone was encored. Signor Regondi (concertina), M. Pague (violin), and Herr Kuhe (pianoforte), all came out in first-rate style with solos on their respective instruments. Mr. Aptommas—who, in consequence of the non-arrival of his brother, Mr. John Thomas, from Russia, kindly played for him—executed a fantasia on the harp in a most delightful manner, and was warmly applauded. Signor Zamboni, Monsieur Frelon and Mr. Aguilar were accompanists at the pianoforte. It is due to the first mentioned, Signor Zamboni, that the great progress of Mrs. Arthur Stone was made under his tuition. *Du reste* Signor Zamboni is well known as being one of the most accomplished of the foreign professors resident in this country.

MR. FRANK BODDA'S annual concert took place on Wednesday evening, at the Queen's Concert Rooms, Hanover-square. Mr. Frank Bodda was assisted by the following eminent *artistes*. Mdlle. Anna Zerr, Mdlle. Angri, Miss Birch, Miss Poole, Miss Messent, Miss Kathleen Fitzwilliam, Miss Lascelles, Miss Eliza Birch, Miss Dolby Mr. Sims Reeves, Herr Fischel, Mr. Alfred

Pierre, and Mr. Land, Mrs. Henry Thompson, (late Miss Kate Loder) (pianoforte), Herr Hausmann (violin), Signor Giulio Rigondi (concertina); pianist accompagnateurs—Signor Schira, Signor Pilotti, Mr. Land, and Mr. Frank Mori. Want of space compels us to be brief in respect to the details of this excellent concert; suffice it that all the *artistes* exerted themselves to the utmost to produce a favourable impression on the audience, and they succeeded fully in their endeavours. Mr. Frank Bodda, the *beneficiaire*, never sung better than on this occasion; and the remarks we have frequently made on his talent, we could repeat here did time and space permit. We can only say that Mr. Bodda proved himself an excellent musician and a thoroughly conscientious *artiste*. The concert gave complete satisfaction.

THE MISSES McALPINE gave their annual concert on Tuesday evening, at the Queen's Concert Rooms, on which occasion they were assisted by the following eminent *artistes*:—Mdlle. Anna Zerr, Miss Bassano, and the Misses McAlpine, Mr. Harrison, and Mr. Charles Cotton; Instrumental performers—(pianoforte) Mr. Kiallmark, (violins) Mr. Goffrié and Mr. Viotti Collins, (violin) Signor Piatti, (concertina) Mr. George Case, (French horn) Mr. Bennett Gilbert. The Misses McAlpine pleased very much by their style of singing duets. They were deservedly encored in "The Merry Minstrels," and they were greatly applauded in the others; Miss McAlpine was highly effective in Verdi's aria from *Nabucco*, "Anch'io dis hiuso," as well as in a Scotch song, which was encored. Miss Margaret McAlpine was also deservedly encored in "Dinna ask me gin I lo'e ye." Encores were also awarded to Mdlle. Anna Zerr in the Queen of Night's song from *Il Flauto Magico*, and in Haas's "Tyrolienne." Miss Bassano was much admired in her aria, as well as in her ballad "Oh, do not chide," by Henry Smart. Signor Piatti's fantasia on the violin was loudly applauded, as was Mr. Goffrié for his excellent performance of De Beriot's "Air Russe," for the violin, and Mr. Viotti Collins for his talented playing of Paganini's concerto in A. Mr. Charles Cotton did much in pleasing the audience; and Signor Schira and Mr. Kiallmark, as conductors, officiated as accompanists in a musician-like manner. Mr. Kiallmark played, in conjunction with Goffrié and Piatti, a trio of Beethoven's, and Mr. Bennett Gilbert was very effective in a solo for the horn. The concert gave general pleasure.

MISS RAINFORTH'S ILLUSTRATIONS OF THE LYRICAL AND ROMANTIC POETRY OF SCOTLAND.—The second of these pleasant entertainments took place at the Music Hall, Store Street, on Wednesday evening, before an elegant audience. Miss Rainforth read Professor Aytoun's Sketch of Prince Charles Edward, in which are graphically described his battles and victories, &c. Miss Rainforth interspersed the entertainment with several national songs, which she sung with much expression and forcible declamation. Her distinct pronunciation of the words is one of the charms of Miss Rainforth's ballad singing. Miss Rainforth was greeted throughout the evening with well-merited applause.

HERR EHRLICH, pianist to the King of Hanover, has arrived with the Royal *suite* in London. Herr Ehrlich bears the reputation of being a first-rate pianist and a composer of great ability. We hope he will give us an opportunity of hearing him previous to his return to Hanover.

BATTERSEA.—A concert took place in the Infant School Rooms, on Tuesday evening, 7th inst. The vocalists were Mrs. R. Limpus, Miss Leffler, Mr. Stanley Mayo (the blind tenor), Mr. J. G. Boardman, Mr. R. Limpus, and Mr. Gadsby. It is enough to name the encores. Mrs. Limpus, in the "Spirit of Good;" Mr. Gadsby, "Lo the Factotum," Miss Leffler ought to have been in "The Canteneer," and last not least, Mr. Stanley Mayo, in "Yes, let me like a Soldier fall." In the concerted music, the trio, "This magic wove scarf," was so well done by Mrs. R. Limpus, Mr. Stanley Mayo, and Mr. Gadsby, as to meet with a recall, but it was not complied with. The concert altogether gave great satisfaction to an overflowing audience.

MR. W. S. WOODIN continues his successful career at the *Salle Robin*, in Piccadilly. Crowds flock every night to be amused by Mr. Woodin's versatility of talent.

HERR STAUDIGL left London on Sunday last for the continent

MR. JOHN THOMAS, the talented professor of the Harp, has arrived in London, after a sojourn of nearly five months in Russia, where he was eminently successful, passing his time chiefly in St. Petersburg and Moscow, where his playing attracted great audiences at the various concerts he gave in both those cities. In his road home, Mr. Thomas visited Dresden, Berlin, and Hanover, where he was well received.

THE ROYAL GALLERY OF ILLUSTRATION.—Messrs. Grieve and Telbin's New Diorama, illustrating the route of the ocean mail (via the Cape) to India and Australia, from sketches by Mr. Calvert, the Australian geologist, Mr. Brierly, F.R.G.S., Capt. Barnett, H.E.I.S., Capt. J. O. Hall, and Dr. Ganthony, will be exhibited on Monday next, and we have no doubt it will prove equally attractive as the former exhibition.

BRITISH SCHOOL OF VOCALIZATION.—Mr. George French Flowers, who has been indefatigable for some seasons past in endeavouring to establish a National School of Singing, and has to a certain extent effected it, at least on a private scale, introduced his pupils a second time to the public in a performance of music composed by himself, on Tuesday evening, the 7th instant, at the Hanover-square Rooms. Mr. Flowers' British School of Vocalization was established in 1851, and the students now number twenty-four. The performance took place under the immediate patronage of the Duchess of Sutherland. The entire programme consisted of Alfred Tennyson's "Ode on the Death of the Duke of Wellington," the music by Mr. French Flowers. We shall not say that the performance was of too monotonous a character, and that it might have been more acceptable to the audience to have had a dash of variety thrown over it, because it was a concert *per se* and *sui generis*, and should not be considered like concerts conventional and in the season. Mr. French Flowers was desirous of exhibiting his pupils to the best advantage, naturally, and he selected music which was written expressly for them—to say nothing of the very rational and allowable vanity of a composer in being desirous of setting before the public his own music, especially when he knows it to be good. The first part of the ode consists of a chorus, "Let us bury the Great Duke;" a quintet, "Mourn, for to us he seems the last," for soprano, contralto, tenor, barytone, and bass; chorus, "All is over and done;" solo, "Who is he that cometh like an honoured guest?" for tenor; solo and chorus, "Mighty Seaman;" solo for soprano, "Again their rav'ning eagles rose;" duet, "And through the centuries let a people's voice," for tenor and soprano; and final chorus. The second part opens with a bass solo, "A people's voice! we are a people yet;" a quartet for soprano, contralto, tenor, and bass, "Remember him who led your hosts;" chorus, "Truth-teller was our England's Alfred named;" solo, tenor, "Lo! the leader in the glorious wars;" solo, with quartet for two sopranos, tenor and bass, "Such was he, his work is done;" chorus, with duet for soprano and contralto, "And let the land;" solo for tenor, "Oh! friends, we doubt not;" quintet for two sopranos, contralto, tenor, and bass, "On God and godlike men;" trio for soprano, tenor, and bass, "Gone, but nothing;" solo, contralto, "Speak no more;" and chorus finale, "God accept him." Of a work so long and of such pretensions—the more especially as the fullest justice was not always done to the music—we cannot take upon ourselves to offer any very decided opinion at a single hearing. Mr. French Flowers is an enthusiastic lover of his art, and his adoration and zeal declare themselves in his compositions; that he writes *con amore* is more than evident, and were his genius equal to his conscientiousness, not even Bach himself could put out his light. The performance throughout was listened to with great attention, and elicited frequent and very warm marks of approval. The quintet in the first part, "Mourn, for to us," and the solo and chorus, "Mighty seaman," were both unanimously encored, and the singing of Miss Whitaker, Miss Woodward, and Miss Annie de Lara particularly admired. The voice of the last-named young lady is indeed an extraordinary one. We have seldom heard one of a deeper character, or of a more resonant or telling quality. Mr. Flowers' pupils, in their singing, generally indicated the careful training of their master. Some of them, however, are sufficiently raw, and require a little more doing. Altogether the concert was interesting and promising, as showing how much may be effected with materials

good, bad, and indifferent. We wish Mr. French Flowers every success in his really disinterested and praiseworthy undertaking, and shall tender him our right hand of support.

CORK.—We congratulate the lovers of Sacred Classical Choral Music on the certainty of their receiving a rich treat, on the opening of the next session of the Cork Choral Society, in September next, in the production of Dr. Bexfield's celebrated oratorio of *Israel Restored*. It is gratifying to perceive that such performances are receiving the appreciation which they merit, and particularly so when it is remembered that they are the composition of native masters. The subject of the oratorio *The Restoration of God's ancient and highly favoured people, the Jews*, is one of thrilling interest, and the music is pronounced by the most competent judges to be fully in keeping with it.—*Cork Constitution*.

THE CONSERVATIVE LAND SOCIETY.—The third quarterly general meeting of the Members of this Society, was held at the Freemasons' Tavern, on Wednesday. There was a numerous attendance. Amongst the leading members present were Lord Viscount Ranelagh, Lord Alfred S. Churchill, Mr. Booker, M.P., Mr. Ray, Mr. Maitland, Mr. Steven, Mr. Stracy, Mr. Ewens Bennett, Colonel Abdy, the Rev. Dr. Worthington, &c.; Viscount Ranelagh presided. The report of the Executive Committee stated that upwards of 4,500 shares had been issued during nine months, representing a capital of £225,000, on which £35,000 have been paid. The number of shares on the Order of Rights is 879. The number of estates bought is 10, of which one has been allotted, and three are ready for allotment. In their last report, the Executive Committee had purchased four estates for distribution amongst members of the Society, namely, 1 at Leeds, in the West Riding of Yorkshire; 2 at Forest Hill, in West Kent; 3, Otlands Grange, at Weybridge, West Surrey; and 4, the Round Hill, at Brighton in East Sussex. The Ealing Rectory estate had been completely allotted, and building operations would immediately commence. The allotment of the Putney estate would take place on the 20th, and that of the Wood Green, Tottenham, as well as of the Leeds estates, on the 2nd of July. So great had been the increase of the business of the Society, that the committee had been forced to take much larger premises adjoining their present offices in Norfolk Street. In conclusion, the committee stated that they had been enabled, by surrendering a contract for the purchase of an estate, to effect a very advantageous arrangement, by which the amount of nearly £8,000 profit had been realised to the Society. The noble chairman in his address gave some statistical details in illustration of the progress of the society. In the first quarter the receipts were £6,486 1s. 6d.; in the second £10,779 5s. 6d.; and in the third £15,163 2s. 9d., so that there was an increase in the ratio of about £5,000 in each quarter. The report was adopted by acclamation. A public drawing then took place for rights of choice on the Society's estates, when 43 shares were drawn, and it was announced that 21 would be placed on the Order of Rights by seniority. In the evening the Executive Committee entertained the noble Chairman, and Colonel Brownlow Knox, M.P., the Vice-Chairman, at dinner, at the Crown and Sceptre, Greenwich. Lord Alfred Churchill presided, faced by Mr. Booker, M.P. We understand that a public dinner, to celebrate the extraordinary success of the Society, will take place on the 6th of July; Lord Ranelagh in the chair.

RIMMEL'S TOILET VINEGAR.—This is one of the most attractive novelties of the season, and, moreover, one of the most useful; inasmuch as that it is one of the best preventatives in cases of fever and sickness, serving most effectively where fumigation is required. Besides being an excellent liquid for mixing with water for lavatory purposes, it beautifies the hair and cleanses the teeth, and is also a refreshing perfume for the handkerchief in the ball or concert room. It is applicable to so many purposes that a trial of its virtues will render Rimmel's Vinegar a general favourite.

EPIGRAM.

TO INQUIRER.

The cause of FRENCH FLOWERS you strongly defend,

While on ASPULL invectives you shower;

'Tis a wonder you should, since they're one and the same,

For is not "Sweet-William" a FLOWER? P. P.

HERR EMBLICH, pianist to the King of Hanover, has arrived in London.

EXETER HALL.—The last Oratorio of the season will be that of *Eliphaz*, by the Sacred Harmonic Society on Friday. In addition to Miss Pyne, Miss Dolby, Simis Reeves, Forines, &c., Madame Viardot Garcia will on this occasion make her first appearance at Exeter Hall.

PAGANINI.—When Paganini came to Stutgardt, he was engaged to play at the Court; but, as the King was anxious to know what pecuniary reward might be due to such an artist, he sent for his honoured Kapellmeister, Lindpaintner, to ask his opinion about it; the honest straightforward composer said, "I will ask Paganini himself, that will be the best way to settle this exceptional case." On being requested to fix his terms, Paganini smiled, hesitated and came out at last, "That he was rich and cared not for money, but would be delighted to have, as a mark of esteem for his talent, a decoration given to him." The King replied, "As long as I have the means of paying talent, I will not give them bits of ribbon instead of money," and sent one thousand florins to Paganini, for one night's performance at the palace, and continued to send him for every performance at the theatre twenty louis.

SUBSCRIPTIONS RECEIVED.

P. S., Liverpool; G. P., Manchester.

TO LADIES.—THE NEW COSTUME.

MARION RESILIENT BODICE

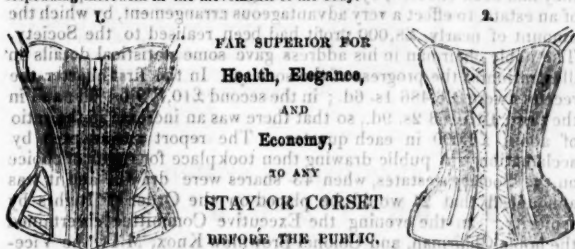
AND CORSALETTA DI MEDICI.

PATENTED IN ENGLAND, FRANCE, AND AUSTRIA.

Vocalists and others cultivating sustentation of the voice and the power and fullness of its tone will find these an invaluable acquisition.

Figure 1.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

Figure 2.—View of the back of the Resilient Bodice and Corsaletto di Medici with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.



It affords us pleasure to observe the goodly array of our Medical brethren who have borne testimony in favour of the above useful invention, than which we conceive nothing can be more desirable or complete."—Editor of the *Medical Circular*.

They combine Firmness with Elasticity, fit closely, fasten easily in front, retain the original symmetry of their adjustment, and are judiciously adapted to every varying condition of the female form. L. dies in health, convalescents, and invalids wear them with equal satisfaction; and once having experienced the comfort and advantages they ensure, will not return to the ordinary stays and their attendant evils.

Under the open transverse work quilted silk, fine flannel, or coutil is inserted at the option of the wearer, preventing chilliness in the back, and promoting the general health. The additional resilients in the lower part of the front are given in the Corsaletto only.

Bodices of plain Coutil or Jean, with cotton elastic resilients, from 14s. to 20s. (children's, 4s. to 11s.). Corsallettos, from 21s. The finest silk elastic resilients are used in Bodices of best single Coutil, at 21s.; Corsallettos, from 31s. 6d.; and Bodices of best double Coutil, at 25s. and upwards; Corsallettos, from 35s.

LADIES' RESILIENT SUSTAINING BELTS, of fine woven elastic silk, self-adjusting, without fastenings, and affording an agreeable and unvarying support in any temperature. Prices, from 21s. to £2 2s.

ALL COUNTRY ORDERS SENT CARRIAGE PAID OR POST FREE.

Enlarged Prospectus, with Tinted Illustrations, papers for self-measurement, &c. on receipt of two stamps for Postage.

MESDAMES MARION & MAITLAND,

Patentees and Sole Manufacturers,

54, CONNAUGHT TERRACE, HYDE PARK (NEAR THE MARBLE ARCH).

IMPORTANT PUBLICATIONS.

RIGOLETTO.—NOTICE.—The copyright of this Opera belongs exclusively to BOOSEY and SOXS. The vendors of any pirated editions will be subject to the same legal proceedings as the publishers of them.

RIGOLETTO.—Mario's Celebrated Barcarolle, La Donna e mobile, 2s.; Questa O quella per me, 2s.; Caronome, Romanza, sung by Mdle. Bosio, 2s. 6d.; Figlia mio padre, Duetto, 4s.; Undi si Den ram mentomi, Quartetto, 4s.

RIGOLETTO.—FOR PIANOFORTE, Mario's celebrated Barcarolle arranged as a drawing-room piece by Nordmann, price 3s. The popularity of this melody exceeds that of any other that has appeared for many years at the Opera-house. It is admirably arranged for the Piano, suitable for pupils and players of all classes.

RIGOLETTO.—FOR PIANOFORTE, The favourite airs arranged by Rudolph Nordmann, in one book, price 5s. Solo and 6s. Duet.

RIGOLETTO, VALSES AND QUADRILLES, by Laurent and Tinney, on Verdi's new and beautiful Opera, price 3s. each. The most interesting and fashionable dances of the season, are the above.

NORDMANN'S FOUR LAST COMPOSITIONS.—No. 1, the Barcarolle in Rigoletto, 3s.; No. 2, The Nun's Prayer, 3s.; No. 3, The Ghost Scene in the Corsican Brothers, 2s. 6d.; No. 4, Alvar's Greek Pirate's Chorus, 2s. 6d. The above pieces are most attractive and brilliant, and being written expressly for Pianists, of moderate execution, are particularly adapted for pupils and drawing-room players. Nos. 1 and 2 are just published. Nos. 3 and 4 have already had a most extraordinary sale.

NEW HARP MUSIC by OBERTHUR.—Eugenia, Etude, 3s.; Au bord de la Mer, Nocturne, 3s.; Gloria's Etude, 2s. 6d.; Trois Morceaux Caractéristiques, 2s. 6d.; Three Sketches of Nature and Poetry, 2s. 6d. each. Trois Melodies, Religieuses, 2s. 6d.; New Harp and Piano Duets—Auld Robin Grey, 3s. 6d.; O! Nanny, wilt thou gang with me, 3s. 6d.; O! rest thee, babe, 3s. 6d.; Martha de Flotow, 4s.

PRUDENT, Gollmick, Schumann, Gollinelli, Voss, Ravina, Quidant, Oestel, Wely, Mayer, Nordmann, Montignani, Reyloff, Kuhe, Rockstro, Roeckel, Kruger, Jullig, Beyer, Li Calsi, Neuland, H. Cramer, Streich, &c. A list of new Pianoforte Music, by the above distinguished Authors, published by BOOSEY and SOXS, may be had gratis and postage free on application.

GORDIGIANI'S NEW SONGS.—Just published in separate pieces, the contents of LA ROSA D'INGHILTERRA, a new Album of Italian Music dedicated to Her Majesty the Queen by Signor Gordigiani. This collection contains the choicest compositions by the distinguished Italian Author. Contents:—Four Canti Popolari Toscana, 2s. each; Two Romanzas, 2s. each; Four Duetti, 2s. and 3s. each; Trio, 3s.; Quartet, 4s.; the Album complete, 21s.

THE OPERA.—BOOSEY'S STANDARD LYRIC DRAMA, a collection of twelve chef d'œuvres, published in the most perfect and handsome form ever attempted. Each Opera for Voice and Piano with English Words, the Original Text, and Instrumental Notes, Memoir, &c. All uniform, in ornamental cloth, suitable for presents. Figaro, 16s.; Zauberkiste, 12s. 6d.; Don Juan, 18s.; Sonnambula, 12s. 6d.; Norma, 10s. 6d.; Faust, 12s. 6d.; Fidelio, 15s.; Lucrezia Borgia, 16s.; Il Barbiere, 16s.; Ernani, 15s.; Iphigenia, 8s.; Der Fieschütz, 12s. 6d.; —Any Opera postage free.

BOOSEY'S CHEAP SERIES OF OPERAS FOR PIANOFORTES. Price 4s. each. LUCREZIA BORGIA, NORMA, and SONNAMBULA, are now ready. Very superior engraving, printing, and paper, are employed in the production of these Operas, which are now for the first time published in a complete form. Also in blue enamel covers, gilt, 5s.; or crimson cloth, gilt, 5s. 6d.

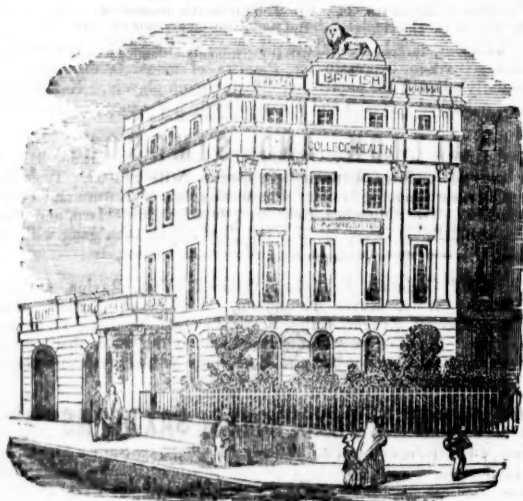
BOOSEY'S MONTHLY ORCHESTRAL JOURNAL.—This work supplies, at a very moderate price, Dance Music by the most eminent English, German, and French composers, adapted for Bands of any size. Price for Orchestra, 12 numbers, 30s.; or separately, 5s. each. For Septet, 12 numbers, 21s.; or separately, 3s. 6d. each. Eleven Dances are now ready by Lamotte, Lumbye, Laurent, Boosey, Tinney, &c. Prospectuses on application to Boosey and Sons, Holles Street, Oxford Street.

BONNETS, CAPS, HEAD-DRESSES, &c.

PARISIAN MILLINERY DEPOT. To Cash Purchasers who are anxious to combine the newest and most becoming fashions with the strictest economy, we are now selling the most fashionable and the most becoming bonnets that can be procured in rich French satin or glace silk, 12s. 6d. to 16s. 9d.; mourning bonnets of best patent tulle, 14s. 6d. to 10s. 6d.; widow's with veil, 14s. 6d. to 18s. 6d.; Dunstable whole straw, new shape, 2s. 11d. to 3s. 6d.; fine Lutons, 2s. 11d. to 5s. 6d.; fine ricestraws, 3s. 6d. to 5s. 6d.; fine Tuscan bonnets, 3s. 6d. to 8s. 6d.; rich fancy Brides, 3s. 6d. to 8s. 6d.; Paris made Leghorns, 15s. 6d. to 25s.; white chips for brides, 10s. 6d. to 16s. 6d.; children's Leghorn hats, new shapes, 3s. 6d. to 5s. 11d.; sun-shade flaps, 6s. 6d. to 12s. 6d.; pretty morning caps, 1s. 11d. to 3s. 6d.; dress caps, head-dresses, &c., 3s. 6d. to 6s. 6d., at Cranbourne-house, No. 39, Cranbourne-street, or at Economy-house, No. 45, Cranbourne-street, Leicester-square. Proprietors, E. WOOKEY and Company.
Apprentices and Improvers Wanted.

THE TEA-DUTY IS NOW REDUCED,

AND we are enabled to sell prime Congou Tea at 3s. per lb., the best Congou Tea at 3s. 4d.—Rich, rare Souchong Tea at 3s. 8d.—Good Green Tea at 3s. 4d. to 3s. 8d.—Prime Green Tea at 4s.—and Delicious Green Tea at 5s. We strongly recommend our friends to buy Tea at our present prices, as Teas are getting dearer. Those who purchase now will save money.
The best Plantation C. Tea is now 1s. per lb. The best Mocha 1s. 4d.
Teas, Coffees, and all other goods sent Carriage Free, by our own vans and carts, if within eight miles; and Teas, Coffees, and Spices sent carriage free to any part of England, if to the value of 40s., or upwards, by Phillips & Co., Tea and Colonial Merchants, 8, King William-street, City, London.



BRITISH COLLEGE OF HEALTH, Hamilton Place, New Road, London. The principles of the Hygeian or Morisonian System, are contained in the following propositions:—1. The vital principle is in the blood. 2. Every thing in the body is derived from the blood. 3. All constitutions are radically the same. 4. All diseases arise from impurity of the blood, or, in other words, from acrimonious humours lodged in the body. 5. Pain and disease have the same origin; and may therefore be considered synonymous. 6. Proper Purgation by vegetables is the only effectual mode of eradicating disease. 7. The discovery of a **VEGETABLE COMPOUND**, capable of being digested, and mixing with the blood, so as to impart to it the energy requisite for ridding the body of all impurities, was a *reside atom*. 8. This discovery was made by James Morison, the Hygeist, in the composition of Morison's Pills, the Vegetable Universal Medicine of the British College of Health, Hamilton Place, New Road, London.

MORISON'S VEGETABLE UNIVERSAL MEDICINES.

None are genuine unless they come direct from the College as above, with the words, "Morison's Universal Medicines," on the government stamp. See List of duly authorised agents.—No chemists or druggists are authorized to sell Morison's Pills. Dated this 2nd May, 1851. (Signed) MORISON & Co., Hygeists.

Sold in Boxes at 7½d., 1s. 1½d., 2s. 9d., 4s. 6d., and Family Packets, containing three, 4s. 6d. Boxes, 11s. each. Also the Vegetable Cleansing Powders, 1s. 1½d. per Box. List of Agents duly authorized to vend Morison's Pills, the Vegetable Universal Medicine, in London and its Vicinity.

John Lotts, Jun., the Hygeist Office, 202, Strand; Mr. Field, 63, Regent-street; Mr. Lotts, 1, Park-place, Mile End-road; Dietrichsen and Hannay, Perfumers, 63, Oxford-street; Mr. J. Kains, 20, New-road, St. George's East; Mrs. E. Dare, 63, Walling-street; Mrs. Foulter, 8, Townsend-street, Old Kent-road; Mr. Bayner, 128, Tottenham Court-road; Mrs. Marchant, Walham Green; Mr. Norbury, Post Office, Brentford; Mr. Baten's Library, Clapham; Mr. J. Dinmore, 53, Great Chart-street, East-road, Hoxton; Mr. R. Johnston, Perfumer, 68, Cornhill; Mr. William Hallett, 83, High Holborn; Mr. Porritt, Bookseller, Deptford; Mrs. Norris, Library, Staines; Mr. Wm. Winn, 22 Hermitage-street, Paddington-green; Mr. Sage, North-street, Finsbury-market.

PROFESSIONAL LIFE ASSURANCE ASSOCIATION.

ADMITTING on equal terms persons of every class and degree to all its Benefits and Advantages.

CAPITAL, TWO HUNDRED AND FIFTY THOUSAND POUNDS.

Chairman—Major HENRY STONE, LL.B.

Deputy Chairman—JAMES ANDREW DURHAM, Esq.

With upwards of Fourteen Hundred Shareholders.

There are two important clauses in the deed of settlement, by which the Directors have power to appropriate **ONE TENTH** of the entire profits of the company.

1st. For the relief of aged and distressed parties assured for life, who have paid five years' premiums, their widows and orphans.

2nd. For the relief of aged and distressed original proprietors, assured or not, their widows and orphans, together with five per cent. per annum on the capital originally invested by them.

All policies indisputable and free of stamp duty

Rates of premium extremely moderate.

No Extra Charge for going to or residing at (in time of peace) Australasia, Bermuda, Madeira, Cape of Good Hope, Mauritius, and the British North American Colonies.

Medical men in all cases remunerated for their report.

Assurances granted against Paralysis, Blindness, Accidents, Insanity, and every other affliction, bodily and mental, at moderate rates.

A liberal commission allowed to agents.

Annual premium for assuring £100, namely:—

Age—20	£1 10 9	Age—40	£2 3 0
30	1 19 6	50	3 18 6

Prospectuses, with tables and fullest information, may be had at the offices of the Company, or of any of their agents.

Applications for Agencies requested.

BANK OF DEPOSIT.

INVESTMENT OF CAPITAL AND SAVINGS.

PERSONS desirous of Investing Money, are requested to examine the plan of the National Assurance and Investment Association, by which a high rate of Interest may be obtained, combined with perfect security.

Prospectuses and full information may be had at the Office, or sent, post free, on application.

7, St. Martin's Place,
Trafalgar Square, London.

PETER MORRISON,
Managing Director.

RIMMEL'S TOILET VINEGAR,

AS EXHIBITED in the Fountains at the Dublin and New York Great Exhibitions, is far superior to Eau de Cologne as a tonic and refreshing Lotion for the Toilet or Bath, a reviving Perfume, a pleasant dentifrice, and a powerful disinfectant for apartments or sick rooms. Its numerous useful and sanitary properties render it an indispensable requisite in all families. Price 2s. 6d. and 5s. Sold by all Chemists and Perfumers, and by

EUGENE RIMMEL,
PERFUMER, 39, GERRARD-STREET,
SOHO, LONDON.

Ask for Rimmel's Vinegar, as there are many Counterfeits.

NEVER FAILING REMEDY.**HOLLOWAY'S OINTMENT.**

CERTAIN Remedy for Scorbatic Humours, and an astonishing

Cure of an old Lady, Seventy years of Age, of a Bad Leg. Copy of a letter from Messrs. Walker and Co., Chemists, Bath. To Professor Holloway, dear Sir, Among the numerous cures effected by the use of your valuable medicines in this neighbourhood, we may mention that of an old lady living in the village of Preston, about five miles from this city. She had ulcerated wounds in her leg for many years and lately they increased to such an alarming extent as to defy all the usual remedies; her health rapidly giving way under the suffering she endured. In this distressing condition she had recourse to your Ointment and Pills, and by the assistance of her friends was enabled to persevere in their use, until she received a perfect cure. We have ourselves been greatly astonished at the effect on so old a person, she being above 70 years of age. We shall be happy to satisfy any enquiries as to the authenticity of this really wonderful case, either personally or by letter.

A private in the Bath Police Force, also, has been perfectly cured of an old scorbatic affection in the face, after all other means had failed. He states that it is entirely by the use of your Ointment, and speaks loudly in its praise.

We remain, dear Sir, your's faithfully,

(Signed) **KERWAL & Co.**

The Pills should be used conjointly with the Ointment in most of the following cases:

Bad Legs	Coco Bay	Contracted and	Lumbago	Scurvy
Bad Breasts	Chiego-foot*	Stiff Joints	Piles	Sore head
Burns	Chilblains	E phantiasis	Rheumatism	Tumours
Bunions	Chapped Hands	Fistulas	Scalds	Ulcers
Itch of Monche	Corns (Soft)	Gout	Sore Nipples	Wounds
Toes and Sand	Cancers	Glandular Swell-	Sore-throats	Yaws
		ings	Skin-diseases	

Sold at the Establishment of Professor Holloway 244, Strand, (near Temple Bar,) London; and by all respectable Druggists and Dealers in Medicines throughout the Civilized World, in Pots at 1s. 1½d., 2s. 5d., 4s. 6d., 11s., 22s., and 33s. each. There is a considerable saving by taking the larger sizes.

N.B. Directions for the guidance of Patients are affixed to each

THE GREATEST LUXURY IN LONDON.

PASSAM, SMITH, and Co's First-class Teas Reduced as under:—Fine, Strong, Rough, full-bodied Congou, at 3s. 8d. to 4s. per lb.; fine, true, rich, and strong Souchong, at 4s. to 4s. 4d.; and their extraordinary Lapsang, at 4s. 8d.; also their fine strong Hyson, at 4s. 6d. to 4s. 10d.; superfine Hyson, at 5s.; and Cowslip Hyson, at 5s. 6d. per lb., in air-tight lead packages of three and four lbs. each, canisters of seven and fourteen lbs. each, and half-chests and chests, purchasers of which have the over-weights allowed, reducing the price of the finer sorts more than 2d. per lb. In addition to the above, Passam, Smith, and Co., recommend their celebrated compressed Coffees in two-pound canisters from 2s. 8d. upwards. Parcels of seven pounds forwarded, carriage free, to all parts of the United Kingdom.

1, COVENTRY STREET, HAYMARKET, LONDON.

The first tooth powder extant, both as to cleanliness in using and effectually realising beautiful Teeth, is

ROWLANDS' ODONTO, OR PEARL DENTIFRICE.

DURING several years past this unique Powder, as a purifier, embellisher, and preserver of the Teeth and Gums, has been patronised (almost exclusively) by Royalty and the Nobility, and is now universally appreciated as possessing renovating qualities—unequalled by any Dentifrice of the age. This justly celebrated toilet appendage is a Vegetable White Powder of great brilliancy, and as cleanly in application as felicitous in result. As an Anti-Scorbutic it totally ejects defect, and renders the Teeth and Gums impervious to decay from youth to age; it bestows the most radiant whiteness on the enamel, accompanied by a beautiful polish, which considerably adds to their beauty. At the same time it will be found to thoroughly eradicate all tartar and concretion, remove spots of incipient decay, render the gums firm and red, fix loose teeth firmly in their sockets, and above all, is distinguished for its aromatic influence in giving sweetness to the breath.—Price 2s. 9d. per box.

CAUTION.—The words "ROWLANDS' ODONTO" are on the Label, and "A. ROWLAND and SON, 20, HATTON-GARDEN," on the Government Stamp, affixed on each box. Sold by them, and by Chemists and Perfumers.

LINDSAY SLOPER'S

EDITION OF

PIANOFORTE WORKS,

CAREFULLY REVISED AND CORRECTED BY THE EDITOR.

No.		by	s. d.
1.	L'Absence	by Felicien David	3 0
2.	Roverio	" ditto	2 0
3.	Souvenir de Reissiger	" Ferdinand Beyer	2 6
4.	Valse Brillante	" Fred. Burgmüller	3 0
5.	Valse de Salon	" Ambroise Thomas	3 0
6.	Kriegers-Lust-Marsch	" Ferdinand Beyer	2 6
7.	Le Torrent	" Marcailhou	2 6
8.	Air and Var. in F major	" Mozart	2 0
9.	Ditto " A major	" ditto	3 6
10.	Ditto " G major	" Beethoven	2 0
11.	Reverie " G	" Henri Rosellen	2 0
12.	La Filia del Reggimento	" Wolf	3 0
13.	Notturmo [Raphael]	" Comettant	2 0
14.	La Femme du Marin	" Kalkbrenner	2 6
15.	Souvenir de Kucken	" Ferdinand Beyer	3 0
16.	Bolero	" Charles Mayer	3 0
17.	Lucrezia Borgia	" E. Prudent	2 6
18.	Galop Militaire	" Charles Mayer	3 0
19.	Russian Hymn	" Ferdinand Beyer	2 6
20.	Moonlight Sonata, in C sharp Minor	" Beethoven	3 6
21.	Andante in F	" ditto	3 0
22.	Sonata, Op. 49, No. 1.	" ditto	2 6
23.	" No. 2.	" ditto	2 6
24.	L'Invitation pour la Valse	" Weber	3 0
25.	Consolation	" Dussek	2 0
26.	Sonata Op. 24 [ded. to Mrs. Chinnery]	" ditto	3 0
27.	Gondellied	" Mendelssohn	1 0
28.	Exercises and Scales	" Herz	4 0
29.	La Favorite	" Charles Voss	4 0
30.	Agathe von Abt, Op. 110	" Ferdinand Beyer	2 6
31.	Etude de la Velocite	" Czerny	10 6
	or in Two Parts	" each	6 0
32.	Second Galop Militaire	" Charles Mayer	3 0
33.	Les Cloches du Monastere	" Lefebure-Wely	3 0
34.	Les Regrets	" Henri Cramer	2 0
35.	Le Desir	" ditto	2 0

TO BE CONTINUED.

Campbell, Ransford, and Co., Music Sellers and Publishers, 53, New Bond Street, London.

A COMPLETE Edition of Mendelssohn's *Elijah*, for pianoforte and voice, 8vo., in cloth, 10s. Published by Ewer and Co., 390, Oxford-street.

LITTLE CLARINA'S-LESSON BOOK

FOR THE PIANOFORTE, by G. A. Macfarren. The object of this work is to facilitate, by a new method of developing the subject, the tuition of very young pupils in the practice of the Pianoforte and in the principles of Music, which include the rudiments of Harmony. The work is especially designed for household instruction, to enable mothers or sisters, if not to supersede a master, to fulfil that indispensable requisite to infant beginners of superintending their daily practice. The First Part is complete in itself, and the subsequent Parts will continue the subject, each up to some particular point, that will also be complete, without reference to what is to succeed it. Part One is now ready, consisting of forty-eight handsomely printed Music Pages in a neat wrapper, price 2s. 6d. Published by Rusch and Co., Patent Tubular Pianoforte Manufacturers and Music Publishers, 309 (the Royal Polytechnic Institution), Regent-street.

Published and un-published Musical Compositions of the late T. Moore, valuable copyright works, highly valuable Musical Instruments, a Stradivarius Violin, the finest known, &c.

PUTTICK AND SIMPSON,

AUCTIONEERS of Literary Property, will Sell by Auction at their Great Room, 191, Piccadilly, on Saturday, June 25, and Monday, June 27, the engraved music plates, manuscripts published and unpublished of the works of the late Thomas Moore, including highly valuable copyright works, also the remaining printed stock of the same, a selection from the musical library of the late Dean of Peterborough, and some important violins and tenors from the same collection, a Stradivarius violin in the most perfect state and extremely beautiful, probably the finest extant, pianofortes, and other musical instruments. Catalogues will be sent on application.

Valuable Musical Instruments, &c., the property of the late Dr. Stokoe.

PUTTICK AND SIMPSON,

AUCTIONEERS of Literary Property, will Sell by Auction at their Great Room, 191, Piccadilly, on Monday, June 27, in one lot (pursuant to the direction of the will), a violoncello by Stradivarius, and four other valuable instruments, with a small collection of music, the property of the late Dr. Stokoe, medical attendant upon Napoleon at St. Helena. Catalogues will be sent on application.



SAX'S CORNETS, SAXOPHONES, SAX HORNS, &C.

RUDALL, ROSE, AND CARTE, Patentees of the only Prize Plates, and manufacturers of Military Musical Instruments, beg to announce to the commanding officers of Her Majesty's Army and Navy; the Masters of Bands, and the Musical Public, that they have been appointed the **SOLE AGENTS IN GREAT BRITAIN** for the sale of Sax's celebrated Instruments—the Sax Cornets, Sax Trombones, Sax Horns, Sax Trombones, Bombardons, and his new and beautiful toned instrument, the Saxophone. They have made such arrangements with M. Sax (to whom was awarded the only Council Medal for Military Instruments at the Great Exhibition) as will enable them to supply his Instruments direct from his own manufactory, at prices not higher than those charged for the numerous imitations of them. The security and advantages thus afforded will be obvious. M. Sax's Instruments, among which are several new models, may be seen at Rudall, Rose, and Carte's, 100, New Bond Street.

Messrs. Rudall, Rose and Carte beg to subjoin the following letter, which they have received from Mr. Sax.

Paris, 26th May, 1853.

To Messrs. Rudall, Rose, and Carte,

Gentlemen,—I accept your proposals relative to the sale of my instruments in England; and I am happy to think that owing to the arrangements entered into by us, which constitutes you my sole Agents in Great Britain, I shall be worthily represent the goods of others.

There have been issued, under the cover of my name, a crowd of counterfeit Sax Horns, and other instruments invented by me, which the purchaser necessarily thought came from my manufactory, but to which I never put a hand. My reputation must have been very firmly established in your country, to have witnessed the effects of so much tending to injure it. But now there need be no further mistakes of this kind. Every one who purchases my instruments from you, will know of a certainty that they are manufactured by me.

I do not doubt, Gentlemen, but that with your activity and commercial habits, you will soon realise a large amount of business, by promoting the sale of many instruments which are at present but little known among you; but which, I may be allowed to say, cannot fail to obtain a brilliant success, not only with Musicians and Connoisseurs, but with Amateurs. We shall thus be rendering a great service to the Musical Art, and to ourselves at the same time.

Accept, Gentlemen, my warm salutations,
ADOLPHE SAX.

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, Mr. COSTA. — Final Performance this Season. Mendelssohn's ELIJAH will be again repeated on Friday next, 24th June. Vocalists—Madame Viardot Garcia, Miss Louisa Pyne, Miss F. Rowland, Miss Dolby, Miss Bassano, Mr. Sims Reeves, Mr. J. A. Novello, and Herr Formes. The Orchestra, the most extensive in Exeter Hall, will consist of (including 16 double-basses) nearly 700 performers. Tickets, 3s., 5s., and 10s. 6d. each, at the Society's office, No. 6 in Exeter Hall.

Under the immediate Patronage of Her Most Gracious Majesty the Queen, and His Royal Highness Prince Albert.

On Wednesday, the 22nd day of June, will be performed by the

LONDON SACRED HARMONIC SOCIETY,

EXETER HALL, HAYDN'S CREATION, preceded by Dr. ELVEY'S ROYAL BIRTHDAY CANTATA, in aid of the Fund for completing the new wing of the Brompton Hospital for Consumption and Diseases of the Chest. Principal Vocalists—Miss Birch, Mrs. Sunderland, Miss Dolby, Miss M. Wells, Mr. Lockey, Mr. Lawler, and Mr. H. Phillips. The Band and Chorus will consist of nearly 500 performers. Conductor, Mr. Surman, (Founder and Twenty years Conductor of the Exeter Hall Oratorios). Tickets—Area, 5s. Reserved Seats in the Area or West Gallery, 10s. 6d. Central Area Reserved Seats, Numbered, £1 1s. To be obtained of the principal music-sellers, at the offices, No. 9, Exeter Hall, and of the Committee at the Hospital, Brompton.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

Under the Patronage of Her Grace the Duchess of Sutherland.

HERR L. JANSA

BEGS to announce that he will give a Grand Morning Concert at the above Rooms, on Monday, June 20th, 1853, at half-past Two o'clock, on which occasion Herr Jansa will be assisted by the following Artists. Mdle. Agnes Bury, and Miss Huddart; Herr Theodore Formes, (First Tenor at the Royal Opera, Berlin); Herr Reichart, Herr Pischek, and Herr Staadig. Instrumentalists—pianoforte, Mdle. Claus; Violin, Herr Jansa. Conductor, Herr Jansa. The orchestra will be full and complete, and will perform a new Symphony composed by Herr Jansa. Further particulars will be duly announced. Subscribers' Tickets, 5s. Reserved Seat, 7s. Subscribers' Family Tickets to admit Four, £1. May be had at all the principal music-sellers; and of Herr Jansa, 10, Mornington Crescent.

MISS EDWARDS

HAS the honour to announce that her **MATINEE MUSICALE** will take place at the **NEW BEETHOVEN ROOMS**, on **TUESDAY, JUNE 21**, at half-past Two o'clock, when she will be assisted by the following eminent artists: Miss Birch; Madame Marchesi Graumann; Signor Marchesi; Signor Platti; Herr Oberthur; and Signor Fossi. Reserved Seats, 10s. 6d. Unreserved, 7s. 6d. Tickets to be had of the principal music-sellers, and of Miss Edwards, at her residence, 7, Sloane Terrace.

MRS. ALEXANDER NEWTON'S

ANNUAL MATINEE MUSICALE will take place at her Residence, 5, PERCY STREET, BEDFORD SQUARE, on Tuesday, June 28th, at Two o'clock. Vocalists—Mesdames A. Newton, Weiss, Zimmerman, Broughams, and F. Lablache; Messrs. W. H. Weiss, Montem Smith, Stevens, and Sig. F. Lablache. Instrumentalists—Miss Eliza Ward, Messrs. Kreutzer, Lutgen, Band, J. Ward, and Maycock. Conductors—Messrs. Anschütz, and J. H. Pollard. Tickets of Mrs. A. Newton, as above.

HERR B. HILDEBRAND ROMBERG

HAS the honour to announce that his **CONCERT** will take place at **WILLIS'S ROOMS**, King-street, St. James's, on **FRIDAY, JUNE 24th**, at 8 o'clock.—Vocalists: Mdle. Jenny Bau, Mdle. Hermann, and Herr Kumpel. Instrumentalists: Herr Pauer, M. Vieuxtemps, Herren Graf, Ries, and Hildebrand Romberg. Conductor: Mr. Charles Horsley. Tickets, 7s. each; Reserved Seats, 10s. 6d.; at Cramer, Beale and Co's., Ever and Co's., and Hildebrand Romberg, 6, Manchester-street, Manchester-square.

MDLLE. E. ST. MARC

BEGS to announce that her **Annual Evening Concert** will take place at the **Hanover-square Rooms**, on Tuesday next, on which occasion she will be assisted by the following eminent artists. Vocalists—Mlle. Anna Zerr, Rita Favanti, Miss Louisa Pyne, J. Pyne, Marion Taylor, Annie De Lara, and Madame Taccani Tascia; Signors Gardoni, Burdini, and Mr. Frank Bodda. Instrumentalists—Mdle. E. St. Marc, Jacques Herz, Signors Bazzoli, Platti, Bottesini, Julio Regondi. Conductors—Mr. Frank Mori, Signors Piliotti and Biletti. Tickets 7s.; Reserved Seats, 10s. 6d., to be had only of Mdle. E. St. Marc, 51, Manchester-street, Manchester-square.

MISS MESSENT

HAS the honour to announce that her **Matinee Musicale** will take place on Tuesday, the 21st of June, 1853, at her Residence, No. 6, Hinde-street, Manchester-square. To commence at Two o'clock. Vocalists—Miss Dolby, Miss Messent, Miss Lascelles, Signor Gardoni, Mons. Jules Lefort, Mr. Pierre, Mr. E. Land, and Mr. Frank Bodda. Instrumentalists—Pianoforte, Madame Oury. Violoncello, Signor Platti. Conductors—Mr. E. Land and Mr. Aguilar. Tickets, Half-a-Guinea, to be had of Miss Messent, as above; of Cramer, Beale, and Co., Regent-street; and at the principal Music Warehouses.

MDLLE. COULON

HAS the honour to announce that her **Annual GRAND CONCERT** will take place at the **Hanover Square Rooms**, on Friday Evening, June 24, to commence at Eight o'clock precisely, on which occasion she will be assisted by the following celebrated artists. Vocalists—Mesdames Marie Doria, Messent, Kathleen Fitzwilliam, Marchesi, Graumann, and F. Lablache; Messrs. Gardoni, Jules Lefort, Marchesi, and F. Lablache. Instrumental performers—Pianoforte, Mdle. Coulon; harp, Mr. Frederick Chatterton; violin, M. Sainton and Mr. N. Mori; violoncello, M. Jacquart; clarinet, M. Wulle. Conductors, MM. Benedict, Frelon, and Frank Mori. Stalls and tickets may be had all the principal music warehouse, and of Mdle. Coulon, 22, Great Marlborough-street.

"LILY OF THE VALE."

SONG, Sung by Miss Louisa Pyne, composed by H. Handel Gear. Published by Messrs. Addison and Hollier. To be had of the principal music publishers, and of Mr. Handel Gear, 19, Orchard-street, Portman-square. Price 2s. Also the popular ballad "I see thine eye still beaming."

CRAMER & CO.'S PUBLICATIONS.

S. THALBERG.

L'Art du Chant appliqué au Piano-forte.

Melodious Subjects from Ancient and Modern Composers, transcribed for the Piano-forte, with a Preface by Thalberg, Nos. 1 to 12 ... each 3s. 0d.

S. HELLER.

Reveries d'Artiste, Nos. 1 to 6, performed by Madlle. Krinitz, and by Mr. Brinley Richards at his morning performances ... 2s. 0d.

E. SILAS.

Amaranth, performed by Madlle. Claus, also by Mad. Krinitz ... 3s. 0d.
Nocturne in E flat, performed by Miss Arabella Goddard ... 3s. 0d.
Andante Cantabile in A ... 3s. 0d.
Allegretto, dedicated to Mr. W. Sterndale Bennett ... 3s. 0d.

L. SLOPER.

Hunting Song ... 2s. 0d.
Canzone Napolitana ... 2s. 0d.
Valse Capricieuse ... 3s. 0d.

V. WALLACE.

Saltarelle, performed by Madame Oury, also by Madlle. Graever ... 3s. 0d.
Grande Fantasia de Concert, sur un Air des "Matelots" ... 5s. 0d.
La Théba, premiere Valse Espagnole ... 2s. 0d.
La Montijo, second Valse Espagnole ... 2s. 0d.
Camilla Valse ... 2s. 0d.
Polka d'Hiver ... 2s. 0d.

F. PRAEGER.

Les flocons de Nieve ... 3s. 0d.
Le Crepuscule ... 2s. 0d.
Moment Joyeux ... 3s. 0d.

J. BLUMENTHAL.

Marche des Slovaques, performed by Madame Pleyel ... 3s. 0d.
Plainte du Petit Savoyard ... 3s. 0d.
Le Rêve, Caprice ... 2s. 0d.
Marche Militaire ... 3s. 0d.
La Pensée ... 3s. 0d.
Les deux Anges, performed by Madlle. Claus ... 3s. 0d.

Cramer, Beale, and Co., 201, Regent-street.

Just published by

HENRY DISTIN,

(Military Musical Instrument Manufacturer, 31, Cranbourn-street, Leicester-square, London,) the whole of the Music

AS PERFORMED BY THE HUNGARIAN BAND,

At the Cremorne Gardens, under the direction of Herr Haag. The following are now ready:—

No.	Peasant Polka	s.	d.
1	Peasant Polka	2	6
2	Magyar (Hungarian) March	2	6
3	Mazurka Heroique	2	6
4	Ilka Quadrille	3	6
5	Victorian Polka	2	6
6	Mazurka Cracovienne and Marien Polka	2	6
7	Rakoczy March	2	6
8	Rendezvous Polka	2	6
9	The Elise Polka	2	6
10	Beniowski March and Mazurka	2	6
11	Csárdás, Hungarian National Dance	2	6
12	Salon Quadrille	3	6
13	Amoretten Polka, by Haag	2	6

N.B.—The whole of the above may be had at the Bars of the Cremorne Gardens; and of the Publisher, 31, Cranbourn-street, Leicester-square, London; also of all Music-sellers. Arranged for Pianoforte, with ad libitum accompaniment for Cornet.

Printed and Published for the Proprietor by MICHAEL SAMUEL MYERS, of No. 3, Studley Villas, Studley Road, Clapham Road, in the parish of Lambeth, at the office of MYERS & Co., 22, Tavistock Street, Covent Garden, in the parish of St. Paul, where all communications for the Editor are to be addressed, post paid. To be had of G. Furkes, Dean Street, Soho; Allen, Warwick Lane; Vickers, Holywell Street, and at all Booksellers. Saturday, June 18th, 1853.

4 JY 53